SUMMARIES OF PAPERS

SUBMITTED TO THE

XXVI SESSION OF THE

ALL INDIA ORIENTAL CONFERENCE

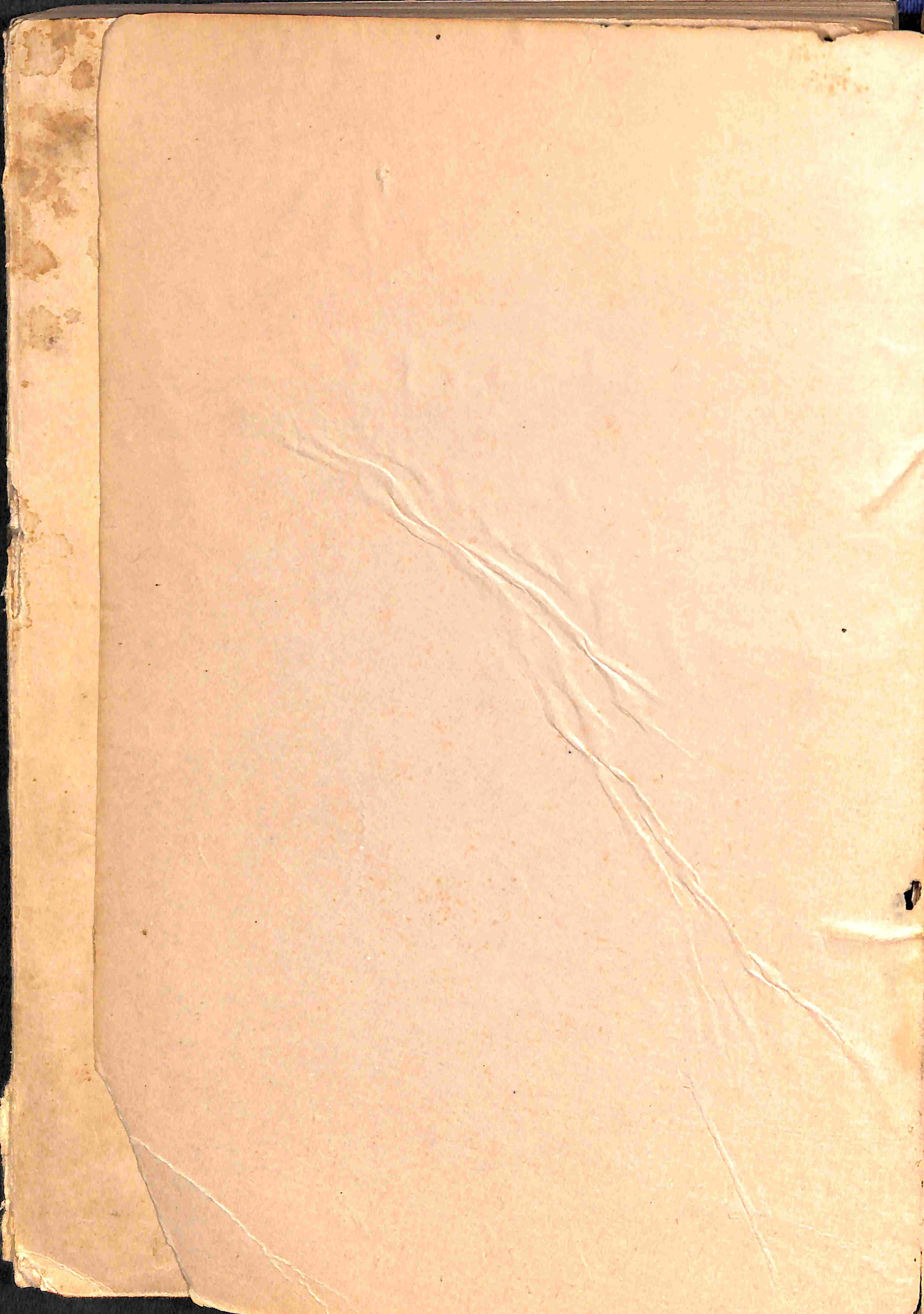
VIKRAM UNIVERSITY, UJJAIN.

Edited by

V. VENKATACHALAM



26th to 28th October
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DEDICATED

TO OUR

VENERABLE SCHOLAR–GUESTS



त्वदीयं वस्तु गोविन्द तुभ्यमेव समर्पये !

(I give unto you, Oh Lord,
the thing that is verily yours!)





CONTENTS

		Page
Preface		
Arabic and Persian Section	(AP)	1
Archaeology Section	(A)	13
Classical Sanskrit Section	(C)	26
Dravidic Studies Section	(D)	109
History Section	(H)	116
Indian Linguistics Section	(IL)	145
Iranian Studies Section	(I)	168
Islamic Studies Section	(IS)	173
Kalidasa Section	(K)	176
Malvi and Hindi Literature and Culture Section	(M)	193
Pali and Buddhism Section	(PB)	205
Philosophy and Religion Section	(PR)	226
Prakrit and Jainism Section	(PJ)	288
South East Asian Studies Section	(S)	319
Technical Sciences and Fine Arts Section	(T)	322
Vedic Section	(V)	336
West Asian Studies Section	(W)	386
Paṇḍit Pariṣad Section	(PP)	391

Supplement

ARABIC AND PERSIAN SECTION	(AP)	..	..	431
ARCHAEOLOGU SECTION	(A)	..	..	431
CLASSICAL SANSKRIT SECTION	(C)	..	..	438
DRAVIDIC STUDIES SECTION	(D)	..	..	450
HISTORY SECTION	(H)	..	..	452
INDIAN LINGUISTICS SECTION	(IL)	..	..	460
ISLAMIC STUDIES SECTION	(IS)	..	..	467
KALIDASA SECTION	(K)	..	..	467
MALVI AND HINDI LITERATURE AND CULTURE SECTION	(M)	..	..	478
PALI AND BUDDHISM SECTION	(PB)	..	..	484
PHILOSOPHY AND RELITION SECTION	(PR)	..	..	487
PRAKRIT AND JAINISM SECTION	(PJ)	..	..	497
TECHNICAL SCIENCES AND FINE ARTS SECTION	(T)	..	..	501
VEDIC SECTION	(V)	..	..	506
INDEX OF AUTHORS	..	..	..	515

PREFACE

One of the chief tenets of the Hindu ethical code decrees that the *atithi* should be looked upon as a veritable godhead, and that the guest at the door is worthy of adoration *by all* (सर्वस्याभ्यागतो गुरुः). Some may feel that this ancient custom is observed more in the breach now than in the observance and that it has come to stay as a mere shibboleth in the changing social *milieu* of our times. The old order, it is true, has changed palpably. But no one will deny that the basic spirit of the Upaniṣadic call अतिथिदेवो भव still continues on this soil and, *deo volente*, it will "go on for ever" like the '*Brook*' in Tennyson's well-known poem. It is in this spirit of humble worship that I place this 'Volume' in the hands of our learned delegate-guests as the first flower (*arghya puṣpa*) in the *atithi-deva-pūjā*.

In the absence of a duly constituted machinery to screen and select the summaries for the volume, I had no other alternative than to follow the proverbial rule "all is grist that comes to his mill "! This open door policy, has unconscionably swelled the size of the volume. Many of the summaries, unduly long, in spite of a specific request to scholars to keep within certain limits, have also served as a contributory factor. Here are some figures regarding the summary volumes of some previous sessions, selected at random:—

No. of the session, year and venue		No. of Pages
XIX	Session 1957, Delhi.	190
XX	Session 1959, Bhubaneswar.	175
XXI	Session 1961, Srinagar.	272
XXIV	Session 1968, Varanasi.	323
XXV	Session 1969, Jadavpur.	435
XXVI	Session 1972, Ujjain.	539

These figures do provide an index of the growing interest of our younger generation of scholars in the conference. But it has to be confessed, to our chagrin, that this swollen size is reminiscent more of oedima than of healthy organic growth. One wishes that qualitative increase had also kept pace with the quantitative growth. I am reminded of an interesting short story by the late Subrahmanya Bharati, the national poet of Tamil, in which a victim of elephantiasis figures as a fruit-vendor, frightening mischievous urchins pilfering his ware with his swollen leg and keeping them at bay, until at last one of them got the cushoned kick and shouted to the others niglee that it was 'mere flesh with no bone' !

The truth of the matter is that a fairly large percentage of the summaries—barring, of course, those that were models worthy of emulation—had not received from their authors, the care and attention that they merited and, in many cases, were not even revised for the press. As for diacritical marks, the less said about it, the better. To weave a harmony out of such a promiscuous mass of summaries, cast them in a uniform mould, and make them 'print-worthy' called for Harculean effort. The deep seated *śoka* incidental to this experience, expressed itself one fine morning, in the form of a *śloka* (call it शोकः श्लोकत्वमागतः if you like!) which I may share here with my *Sahṛdaya* readers—

यद्येतद्ग्रन्थकायस्य यन्मूले तद् बहिर्भवेत् ।
पण्डिता लेखनीदण्डाः कुर्युः कुण्डलनाः शतम् ।।[1]

Trans: *If what is behind the body of this volume in the originals were to be laid bare, Pandits with punitive pens would make* **kuṇḍalas** *galore (to mark off the parts to be deleted).*

I have tried to improve the practical utility of the Index to scholars by adding the addresses of the authors also. But thanks to acceptance of summaries till the very last, it had to be rushed through the press. The addresses would certainly help enlarge scope for further fruitful academic exchanges among scholars, which is the prime function of the conference.

I have received considerable help from many associates, particularly Dr. H. B. Jain and Dr. R. C. Purohit in getting the summaries classified and arranged for this volume. As for editing the summaries and seeing them through the press; much as I wished to go it alone, the editorial work of two sections (PJ & V) had to be passed on to my collegues Dr. H. B. Jain and Shri Sriniwas Rath. In reading the proofs, I must confess that the same time, attention and care could not be bestowed on the latter parts as on the former. The entire proof-reading of the supplement had to be left to Dr. (Ku) Shobha Kanungo and Shri Kedar Nath Shukla, who along with Ku. Ajita Trivedi helped me for the main part. To all these associates and to Shri Krishna Shastri Kanitkar of Indore, my grateful thanks are due. But the responsibility for all errors of omission and commission is solely mine. For all these lapses as well as for this unduly long *tete-a-tete*, which has also got somewhat swollen, I crave the indulgence of my readers. I only hope that I have not given occasion to my enlightened readers to feel that it is "mere flesh with no bone" !

---

[1]Students of Poetics will readily recognise that this is a parody of the verse in *Locana* यदि नामास्य कायस्य यदन्तस्तद् बहिर्भवेत् । दण्डमादाय लोकोऽयं शुनः काकांश्च वारयेत् ।। cited by Abhinavagupta to illustrate a subtle nuance in the usage of the potential mood.

My thanks, in the most bountiful measure, are due to Chandubhai Shah of M/s. Modern Printery Ltd., Indore, not only for his uniform courtesy and unstinted cooperation but also for the special consideration that he showed to us in the execution of the work, which had come to a stand-still, just when half way, on account of the postponement of the conference last year, on the eve of the national emergency.

I conclude with the following *anyacchāyāyoni* verse (patterned after Madhusūdana Sarasvatī's concluding verse of his *Siddāntabindu*), which provides a true picture of my feelings in this regard:

यदत्र सौष्ठवं किञ्चित् तन्मित्रोपकृतेः फलम् ।
यदत्रासौष्ठवं भूरि तदङ्ग मम दोषतः ॥

Ujjain,
Vijayādaśamī,
17-10-1972.

V. VENKATACHALAM

SUMMARIES OF PAPERS

AP—ARABIC AND PERSIAN SECTION

1. DIWAN-I-HADI

DR. S. A. H. ABIDI, DELHI

I have recently discovered a hitherto unknown manuscript of Diwan-i-Hadi, which cannot be ascribed to any of the fourteen poets, bearing the pen-name of Hadi, mentioned by the biographers and tazkira writers. The voluminous manuscript of this Diwan is to be found in the Jama Masjid Library, Bombay Trust (MS. No. 23). It consists of about 21809 verses. It is written in the nasta'liq script, and is generally in a good condition, except that some folios are missing from the middle and the end.

Nothing is known about the author of this Diwan from the Tazkiras. However, some ideas about him may be gleaned from the internal evidence in the Diwan itself. It appears that the poet belonged to Isfahan, but had spent some time in Qazwin also. He was keen to stay at home, but unfavourable circumstances compelled him to leave his home town.

Hadi came to India from Iran via Kabul, during the reign of Shah Jahan, and settled in the Deccan. He had a desire to go to Bengal and Kashmir, but could not reach there. During his stay in India, he developed fascination for the Hindus and their culture.

It appears that all his expectations in India could not be fulfilled, and ultimately he had to long for Isfahan and his native land. Whenever he found any one going to Hurmuz from Surat, he sent his greetings for his countrymen. It also appears that he went on pilgrimage, after which, perhaps, he returned to Iran.

Hadi appears to have been married and lived long with wife and children.

Among his contemporaries, he has repeatedly mentioned Sanjar, but has ridiculed Shaida, like other Iranian literary men. Among the predecessors and contemporaries, Hadi was full of regard for Anwari, Sa'di, Awhadi, Hafiz, Khusro, Hasan, Fughani, Nawa'i, Shifa'i, 'Urfi, Zuhuri,

Talib-i-Amuli, Sa'ib, Hatim and Asir, and has written after the model of most of them.

The Diwan of Hadi contains only ghazals, and the poet seems to be only a mediocre in this art.

2. LEBANON'S CONTACT WITH THE WEST

SHAFIQ AHMAD, ALLAHABAD

As a Christian country, Lebanon has been always sympathetic towards the Christian West. Immediately after the Muslim conquest of Syria of which Lebanon was a part, the Christian population of the latter remained hostile to the Muslim Government and spied for the Byzantines. Muāwiyāh was once obliged to make peace with them and pay them a subsidy. In the Crusades, the Christian Lebanese sided and co-operated with the Crusaders which left a legacy of ill will and hostility between the Muslims and the Christians. However, as time went on, Islam and Arabic language advanced more and more into Lebanon, till the Christian population was reduced to a bare majority by 3 or 4%. In the meantime in the 15th century, an intellectual revolution i.e. the Renaissance had taken place in Europe and the Lebanese also began to take advantage of it. Lebanese students were now going to Rome to study theology and religious knowledge. They observed the progress that was taking place in Italy or other European countries, and came home impressed with what they saw. Besides students going to Europe, missions began to arrive in Lebanon and opened schools where native students acquired knowledge of Italian, French or other European languages which were the keys of modern scientific knowledge. The Lebanese were better disposed towards the Western civilisation; and when European and mainly French Cultural Missions were opened in Syria, the Lebanese and the Christians extended a hearty welcome to them. From the political and national point of view, this attitude to the Lebanese and other Christian populations might not have been very sound, yet the cultural effects of this contact with the West were certainly most healthy and beneficial. Even before Muhammad Ali Pasha undertook the task of introducing the Western civilisation into Egypt, the Lebanese rulers Fakhruddīn Manī and Amīr Bashīr as-Shihābī had anticipated him to a certain degree, and were it not for their unsuccessful political careers, the credit of introducing modern European knowledge into the Arab East would have gone to them instead of going to Md. Alī. But, however, private individuals continued to work for modernising Arabic literature and introducing into it new literary genres, like drama, novels etc. borrowed

from European literatures, for instance Mārūm an Naqqāsh, a Lebanese writer, was the first to produce dramas in Arabic. Similarly, the Lebanese took a lead in a number of cultural fields.

3. ARABICISMS IN EARLY PERSIAN LITERATURE

A. L. S. AL-HINDI, ALLAHABAD

By Arabicisms we mean imitations or literal translations of Arabic expressions. The religion of pre-Islamic Iran was Zoroastrianism and its official language was Pahlavi which was written in a peculiar script known by the same name. Besides Pahlavi which was the written or the literary language of the country, there were several dialects, just as there are today, of which Dari, the present day official language of Iran was one, but it was at that time merely a spoken one. It had been only rarely used for writing on serious subjects. It had, however affinities, with Pahlavi and was not altogether different from it. Just before the rise of Islam it began to spread slowly, but steadily and was becoming the common language. After the Muslim conquest of Iran, Persian converts to Islam began to give up the Pahlavi script, as it was not only infinitely difficult to learn, read and write, having letters which expressed several sounds more than one at the same time, but was also looked upon by the new converts as associated with the old religion, the religion of polytheism and infidelity. In addition to giving up the Pahlavi script for which the new converts had now no use, they adopted the Arabic script which was not only far easier to learn than the Pahlavi, but was also the script of the Quran, the Holy Book of their new religion. Prayers ordained by the new religion had also to be said in Arabic, and therefore it became a religious duty for the new converts to study Arabic and master its script. Knowing no other script, they began to write their own language in Arabic, and as they had now abandoned the use of the Pahlavi script they lost their connection with the Pahlavi language and literature. The only literary models which they had now at their disposal were those of Arabic. It was, therefore, now quite natural for them not only to adopt a certain number of Arabic words for which they found no equivalents in their own language, but to adopt Arabic expressions for which they either found no equivalents or which appealed to their taste. This paper makes an affort to study such expressions, met with in Tarikh-e-Tabari, Siyasatnameh, Chahar maqaleh, Tadhkiratul Auliya etc.

4. INFLUENCE OF ARABIC ON MODERN PERSIAN LANGUAGE

RIFAT ARA, ALLAHABAD

Persians have always been proud of their political power, culture and civilization. Under the Achaemenians their empire comprised not only of Modern Iran and Afghanistan but also of the Indus Valley, the Punjab, Transoxiana, on one hand while in the west it extended as far as Egypt. They attempted to subjugate Greece and Scythia (roughly modern European Russia). Although they failed in their attempt to conquer Greece, their imperial influence was an important factor in Greek politics.

Under the Sasanids, although the frontiers of the Persian Empire were not so extensive as Egypt, Syria, Asia Minor were not parts of the Persian Empire, the Persians were the rivals of the greatest power in those days *i.e.* the Romans, with whom they so often successfully crossed sword and once they revived the glory of the Achaemenian period when they conquered under Khusrau Parvis Syria and Egypt and laid siege to Constantinople itself, the capital of the Roman Empire, although they failed to capture it.

In contrast to the Persians, the Arabs were a despicable people in those days. *i.e.* just before the rise of Islam, and had no place in the political world of that age. They had two petty states, one of the Lakhmids in Hira which was a vassal of the Persian Monarchy, while the other one ruled by the Ghassanids was under the Romans. The contempt in which the Arabs were held by the Persians is amply borne out by the talks which the Persian King and Generals had with the Arab envoys. This clearly explains the shock which the Persians felt on their defeats at the hands of the Arabs in the battles of Qadisiyah and Nahavand, their National pride was badly wounded. This wound has not healed even so far, but however the Arab conquest exercised such a deep influence on the culture and literature of Iran that in spite of almost ceaseless efforts of ardent Persian Nationalists to destroy it, that influence still persists. Persian Nationalists have made efforts from time to time to purge their language of Arabic element but without success.

This movement gathered great force under the Pahlavi regime, but what is surprising is that not only Arabic words already borrowed continue in use but a large number of new Arabic words have found their way into Persian. We can divide such words into two categories—(1) Those directly borrowed from Arabic and used in the same sense as in Arabic (2) Those coined by Persians from Arabic roots. This paper is devoted to study of such words in some detail.

5. THE FLORA AND THE FAUNA OF IRAN—AS DEPICTED IN THE CLASSICAL PERSIAN POETRY

B. M. Gai, Bombay

The subject of the flora and the fauna of Iran, was, for the first time, scientifically studied by W. T. Blanford, in A. D. 1876, in his Report to the Boundaries Commission, entitled "Eastern Persia." Several investigations in this field, were later carried out, during A. D. 1876-1950, by a number of Russian and European botanists and ornithologists, such as N. Zarudny, J. A. Issakov, K. A. Vorobiev, H. Witherby, C. E. Capito and B. Lopenthin. The latest exhaustive study of the Iranian flora and fauna is available in four chapters, entitled "Vegetation." "Mammals", "Zoogeographic analysis of the lizard fauna of Iran" and "Ornithology", contributed by H. Bobek, X de Missone, S. C. Anderson and S. Jervis Read respectively, to the Cambridge History of Iran, Vol. I, published in 1968.

Appreciation of the flora and the fauna can be traced to the ancient times among the civilized and cultured nations of the world. References to flowers and birds are common in the Scriptural texts like the *Rg Veda*, the *Atharva Veda*, the *Avesta* and the *Bundahishn*. The significance of the lyrical and mystical beauty of the same has also engaged the attention of the lyricists of enlightened communities of the world and among these, the Iranians occupy a place of pride.

This paper attempts, perhaps for the first time, to cull all available references to the flowers, fruits, birds, beasts and even the reptiles in the lyrical and the panegyrical poetry of the classical poets of Iran. While some allusions to this aspect are traceable even in the pre-Ghaznawid poetry, nature-poetry as such was developed at the Ghaznawid court of Mahmud, notably by Unsuri, Farrukhi and Minuchihri, whose verses contain beautiful descriptions of the flora and the fauna of Iran.

This paper gives an exhaustive list of all these references from the early poetry of Iran up to Qaani of the Qajar period. A description of the physical and characteristic features of the flora and the fauna of Iran as found in classical Persian poetry is also given.

6. A STUDY OF HARĪRĪ FROM A NEW APPROACH

FYYAZUL HAQ, RANGIA (ASSAM)

The common notion about Harīrī's famous Assemblies or stories in ornate prose is that the author has concentrated all his efforts on a display of his command of vocabulary, and his Assemblies are only a collection of difficult and unfamiliar words; and it is mainly with the purpose of giving the student of Arabic a strong vocabulary, that al Harīrī's Assemblies are usually taught. But there are also other aspects of the Assemblies which have been so far neglected. It is commonly forgotten that Harīrī is not only a great master of language, but is also an able story-teller, a keen student of human psychology possessing a deep knowledge of men and things and a skilful depicter of human character. He is an interesting story-teller, and once the hurdle of words is crossed, his stories bind us by their charm, and the limitations which he has apparently imposed upon himself in the form of the use of ornate and rhymed prose have not stood in his way as a story teller. Indeed such is his command of the language that he can give expression to his jokes, pleasantries, railleries and sarcastic remarks without the least impediment.

As is well known, his stories are decorated with pieces of poetry. His poetry is of the highest order and is original in form and contents. It is sweet and highly musical, and could not have proceeded except from the pen of a really genuine poet. It is in poetry Harīrī has clothed his wisdom and the experiences of life.

He is often compared with Abul Fazl Hamadhānī and is supposed to be inferior to him. But we must remember that Harīrī's stories are a piece of art which have taken a long time to produce them. Abul Fazl's Assemblies or stories compared to Harīrī's are neither as beautiful in language nor as interesting in contents.

7. PERSIAN INSCRIPTIONS IN MYSORE

MIR MAHMOOD HUSINE, MYSORE

Persian was the court language of Hyder Ali Khan and Tipu Sultan and it served as an official language in Mysore even before and after them. A good number of Persian Inscriptions of historical and cultural value are found in various parts of the old Mysore State. They may be classified according to the four historical periods as follows:

(i) Pre-Muslim Period, (ii) Adil Shahi Period, (iii) Mughal Period, (iv) The Khudadad Sultanate (Period of Hyder and Tipu) and (v) Maharaja's Period.

In all, there are about one hundred Persian Inscriptions of historical and cultural value in old Mysore State.

The earliest Persian Inscription is found at the cave of Dada Hayat Qalandar or Dattatreya on the Baba Budangiri Hills, a pilgrim centre for both Hindus and Muslims situated near Chikmaglur. It eulogises the saint who brought coffee seeds from Arabia to South India and settled there with his disciples. It carries the year 396 Hijra. The second Persian Inscription of the Pre-Muslim Period is engraved on the tomb of the two famous sufi saints Hyder Wali and Haji Mecci at Mulbagal in the Kolar District. These two inscriptions prove that the earliest Muslims who migrated into these parts were Sufi saints.

Two inscriptions of the Adil Shahi period on the fortwall at Masur Madag and on the pond situated in Shikaripur Taluq and Chennagiri Taluq respectively in Shimoga District, depict the charitable acts of the Adil Shahi Kings of Bijapur and their generals. They held sway over this part of Mysore State. The latter inscription carries a brief account of the circumstances in which the pond was constructed. It was a dense forest infested with dacoits. On hearing complaints from the local people and travellers the local governor cleared the forest, created a village, distributed land among tillers, constructed an inn and the pond and gave all assistance for the cultivation of rice, coconut, areca etc., and all conveniences were provided for travellers. All this was done as a mark of obligation to the Lord on the recovery of the Sultan Muhammad Adil Shah from serious illness, in 1046 Hijra. A part of the inscription is in Kannada.

Of the Mughal period, there are about a dozen inscriptions at Sira, etc. on tombs, mosques and forts. One of them stands at the grave of a young daughter of Aurangzeb at Sira, bearing the year 1101 Hijra. The valuable inscription on the fort wall at Doddaballapur near Bangalore carries an account of the conquest of the fort and the places surrounding it by Qasim Khan a general of Aurangzeb from Sambhaji who was about to sell them away to the Raja of Mysore.

The most important Persian Inscriptions of Mysore are those which belong to the Khudadad Sultanate. They are found mainly at Srirangapatna, the capital of Hyder Ali Khan and Tipu Sultan and other places like Sira, Bangalore, Kolar, Chitaldurg, etc. on fort walls, palaces, mosques, tombs etc. Some of them carry the Mauludi years of the era started by Tipu Sultan according to the Solar system. They depict the constructive activities of Hyder and Tipu and their charities etc. The most valuable inscription is still preserved, installed at the entrance of the world famous Krishnarajasagar Dam and the Brindavan Gardens about ten miles from Mysore. It was the foundation stone laid by Tipu a year before his fall. It contains some concessions to the farmers for the lands to be irrigated

by the dam and reflects the agrarian policy and reforms of Tipu Sultan.

After the fall of Tipu the Maharajas of Mysore also continued to use Persian along with Kannada for inscriptions. Various buildings, towers, mosques constructed by the Maharajas, and statues carry tablets in Persian also which reflect their liberal policy and tolerance.

A study of the Persian Inscriptions in Mysore is very interesting and helps a lot towards understanding the historical events and the social and cultural conditions in Mysore State.

8. INDIAN ELEMENTS IN THE POETRY OF ZAFAR KHAN AHSAN (A. D. 1605)

DR. MOHD. ASLAM KHAN, DELHI

Zafar Khan Ahsan, son of Khawajā Abul Hasan, was born in A. D. 1605 some where in India. He was not only a good poet in his own right but also a generous patron of poets. Many eminent Indian and Iranian poets were attached to him. His father was appointed Governor of Kabul and he went there as his deputy. He himself was appointed Governor of Kashmir, Akbarabad and Thath.

Zafar Khan passed his whole life in India and visited different parts of it. Therefore the influence of Indian elements on his poetry was natural. He has frequently used words of Indian origin and has described the seasons and climates of different cities of India.

He praises the climate, the forts and the beauties of Akbarabad in his verses. Likewise, he writes about Lahore. He is immensely impressed by the lovely climate of Kashmir and praises every garden and season of Kashmir. He writes about the Dal Lake and the flowers around it. He describes minutely the beautiful trees growing in these gardens and the fruits which enhance their beauty. He praises the meadows, waterfalls and canals of Kashmir.

Among the Indian fruits he is particularly fond of pine-apple, Kamrakh, orange, falseh, ber, jaman, mango, sugarcane and banana. The betel leaf has a great charm for Zafar Khan. He has a considerable liking for using Hindi words in his verses and the appropriate use of them shows that he knew the language quite well.

Zafar Khan endowed his "beloved" with a type of beauty far more Indian than Iranian and he considered the beauty of his Indian "beloved" superior to that of any traditional literary type. Besides, he is of the opinion that the Indian "beloved" is more faithful.

9. ARABIC STUDIES IN EXTREME SOUTH INDIA

M. D. YOUSUF KOKAN, MADRAS

The Arabs settled down at Ramnad and Tanjore Districts in the 9th Century of the Christian era. They adopted Tamil as their mother tongue, but kept up the torch of Islamic learning burning in South India. Numerous works have been written both in Arabic and Tamil on various branches of Islamic sciences, especially mysticism. The paper contains a brief outline of the development and progress of Arabic literature in the extreme South India.

10. SAITH SADQALULLAH APPA

DR. R. C. NAIK, AHMEDABAD

Shaikh Sadaqaeullah Appa, born at Kayalpatnam in 1042 A. H. (1623 A.D.) and died at Kilakkarai in 1115 A.H. (1704 A. D.), was a great savant, theologian, mystic and poet. He has several works in Arabic, which are widely popular in extreme South India. The salient features and beauties of his Arabic poetry and the extent of his contribution to Arabic language and its literature are brought out in this paper.

11. PERSIAN WRITINGS ON GURU NANAK : A SURVEY

DR. HARNAM SINGH SHAN, CHANDIGARH

1. Persian was the court-language and also the vehicle of literary, cultural and inter-provincial activities in India under the Muslim rule during the time of Guru Nanak, the founder of Sikh Religion. Guru Nanak himself was quite well-versed in it and composed even verses in it, some of which are preserved in *Guru Granth Sahib*, the Scripture of his followers. He also visited Persia, during his fourth *udasi* (spiritual tour), on his way back from Arabia.

2. Hence it was but natural that his life and teachings should have found a respectable place in the annals of Persian writing too. The writings which have so far come to our notice pertain mostly to the accounts of his life, translations of his hymns and expositions of his teachings.

3. The oldest of the historical writings containing a comprehensive chapter on his life, faith and teachings is *Dabistan-i-Mazahib* written by Zulfiqar Ardistani (1615-1610 A. D.), wrongly quoted as Mohsin Fani.

The next in chronological order is the *Khulasat-u-Tawarikh* (dt. 1698) by Munshi Sujan Rai Bhandari.

These are followed by the accounts given in various later works, such as *Chahar Gulshan* by Rai Chatarman, *Jot Bigas* by Bhai Nand Lal Goya, *Imad-u-Saadat* by Sayyid Ghulam Ali Khan, *Khalis Namah* by Munshi Rattan Chand Bal, *Chahar Bagh-i-Panjab* by Munshi Ganesh Das Badhera, *Khalsa Namah* by Munshi Bakhat Mall, *Twarikh-i-Sikhan* by Munshi Khushwaqt Rai, *Ibrat Namah* by Munshi Ali-ud-Din, *Twarikh-i-Sikhan* by Munshi Khushwaqt Rai, *Ibrat Namah* by Munshi Ali-ud-Din, *Tarikh-i-Panjab* by Bute Shah, etc.

Dr. Mahtab Narain, Mr. Mahmod Tafazzoli and Mr. Ahmad Sami'i have recently published articles on the Guru's life and teachings, and also on the chief characteristics, traditions and history of his religion.

His masterpiece, viz. *Japji*, the epitome of the philosophy of his religion, has been rendered into Persian prose and poetry by a number of scholars, such as Abbas Shoshtri (under the caption : *Naghma-i-Didar Illahi*), Nihal Singh Affif (under *Naghma-i-Irfan*) and Bhai Lakshvir Singh Muztar of Nabha. The work of the latter consists of 286 pages and includes the text in Persian script and a versified commentry together with a comprehensive introduction on the subject.

12. THE MAGHAZI WRITERS OF 1st. CENTURY A. H.

M. Raza Ahmad Siddiqi, Delhi

Maghazi—the record of the wars is one of the most important source materials for the study of Islamic Culture and Civilization. It is not confined to the political, social, and economic conditions prevailing in the early Islamic Society.

The Maghazi writers of 1st century A. H./7th Century A. D. are unfortunately few and in most cases their works are not extant. However, we get information about their contents in other historical works composed in later centuries and generally based on the early maghazies.

The main Maghazies about which information is contained in later histories are as follows:

1. Aban bin Uthman (d. 105/733) regarded as the first author who tapped the subject and wrote separately the reports of Maghazi from Hadith.
2. Urwa bin al-Zubair (d. 94/712) author of a special book on Maghazi.
3. Shurahbil bin Sa'd (d. 123/740) collector of Maghazi reports in one volume.

4. Wahab bin Munabbih (d. 110/728) writer of a book on Maghazi.
5. A'sim bin A'mr bin Qatada (d. 120/748) noted down some reports of Maghazi from which Mohammed ibn Ishaq took much.
6. Mohammed bin Muslim bin Shihab al-Zuhri (d. 124/752) author of Kitabul Maghazi.
7. A'bdullah bin Abubakr Mohammed bin Hazm (d130) is among the informants of Mohammed bin Ishaq and author of a collection on Maghazi.
8. Mohammed bin A'dur-Rehman bin Naufal (d. 137) author of a special book on Maghazi based on Urwa's reports.
9. Musa bin U'qba (d. 141) "Imam-ul-Maghazi" author of Kitabul Maghazi.
10. Mohammed bin Sa'eb (d. 146) author of a number of books including a book on Maghazi.
11. Ma'mar bin Rashid (d. 150) author of Kitabul-Maghazi.
12. Abu-Ma'sher al-Sindhi (d. 170) author of a book on Maghazi.
13. Abu-Mikhnaf Azadi (d. 157) composer of 32 treatises on various historical topics and events of the age, including reports on Maghazi.

13. STATUS OF PERSIAN UNDER THE EAST INDIA COMPANY'S RULE

Dr. Abdus Subhan, Calcutta

With the transformation of the British East India Company into a ruling group in India, the alien administrators lost no time in realizing that the quickest route to the heart of a people is through their language. As Persian was the language of the people over whom the English were to rule, they had no alternative to mastering the tongue. The initiative in this regard was taken by no less a person than Governor General Warren Hastings, who patronized a language training scheme among the administrative cadre of the Company, and by doing so he set several young officers who were linguistically competent on the path of Oriental scholarship. Linguistic proficiency became the surest way to professional rise in the Company's administration. In their zeal to have a working knowledge of Persian for administrative purposes, they almost identified themselves with the scholars of the language. Besides according generous patronage to men of letters, they themselves turned out to be poets, grammarians and lexicographers of Persian. The finest representative of this cultural pursuit was Sir William Jones, the founder of the Asiatic Society, Calcutta. Jones and his Society made, during a span of ten years, outstanding contributions to the dissemi-

nation of Persian learning. The Society's earliest publications still bear the stamp of rare academic value.

The Calcutta Madrasah, founded in 1781 as a result of Warren Hasting's efforts, played a laudable role in the diffusion of Persian language and literature in India. The institution was established with a view to training young members of the Muslim community for the Company's services. But the first organized step towards patronizing Persian studies was the establishment of the Fort William College in 1800. Dr. John Borthwick Gilchrist, the first head of the College, besides being a keen scholar himself, was responsible for the collection in the city of a galaxy of eminent poets and writers, who were appointed to instruct the officers in Persian. This institution soon developed into a veritable seat of Persian lore in the country.

The introduction of printing press in the country gave an impetus to the production of vernacular literature and newspapers. English had not yet become popular, while Sanskritic vernaculars were not mature enough to be used for journalistic purposes. Persian was the language popular with the aristocratic and the public alike; it was a medium of diplomatic correspondence and of law courts and other official reports. Besides the Calcutta Madrasah and the Fort William College, there were in the country other institutions like Agra College, Banaras School, Kanpur free School, Delhi Madrasah and Delhi College, where special provisions were made for teaching Persian.

The second quarter of the 19th century saw the birth of new movements which sought to favour English education in preference to native languages. A powerful section of the English men themselves stood against the continuation of official patronage to Persian and other vernaculars, and instead, wanted English to take their place. Serious controversies raged among the members of the Public Instruction Committee on the continuance or otherwise of the Company's patronage to Oriental languages. But with the passage of time, supporters of English swelled in number and a sizable section of Indians became vocal in adopting English. Hence, when Macaulay became the President of the said Committee, the imparting of English education became part of the educational policy of the Company, with the gradual lessening of stress on the encouragement given to Persian. Thus Persian lost its status as the most important language of the country in 1835, but it continued to hold its cultural position for a long time thereafter.

Arc—ARCHAEOLOGY SECTION

1. जयसिंहपुरा (उज्जैन) जैन पुरातत्व संग्रहालय की अप्रकाशित अभिलेखयुक्त प्रतिमाएँ व उनका प्रतिमाशास्त्रीय अध्ययन

सुरेन्द्रकुमार आर्य, उज्जैन

उज्जयिनी में अन्य ब्राह्मण व बौद्ध धर्म के संप्रदायों के साथ-साथ जैन संप्रदाय भी बड़ा प्रभावपूर्ण रहा है। संपूर्ण मालवा में भी ९वीं से १२वीं शताब्दी तक जैन धर्म के दिगंबर संप्रदाय का प्रसार रहा, जिसकी पुष्टि में बदनावर, गुना, धार, ईसागढ़, सुंदरसी, नागदा, जामनेर, से अनेक तीर्थंकर प्रतिमाएँ मिली हैं। इन पर बदनावर को छोड़कर अन्य प्रतिमाओं पर कुछ प्रकाशित नहीं हुआ है। यहां केवल इस संग्रहालय की अभिलेख युक्त प्रतिमाओं को प्रतिमाशास्त्र के आधार पर निरीक्षण करना है।

संवत १३०८ माघ सुदि में बघरवाल जाति के जैन अनुयायी द्वारा पार्श्वनाथ की प्रतिमा स्थापित की गई। यहाँ की अभिलेख यूक्त प्रतिमाएँ जैन प्रतिमा शास्त्र के नियमों के अनुरूप बनी। प्रतिमाओं के नीचे तीर्थंकर विशेष का वाहन है जैसे—ऋषभनाथ का वाहन वृष, अजितनाथ के नीचे हाथी, संभवनाथ के नीचे अश्व व सुस्मितनाथ के पादस्थल पर सुस्मितनाथ लिखा है। श्रेयांसनाथ व विमलनाथ की प्रतिमाओं के नीचे भी अभिलेख हैं। अथ लेख हैं—संवत ११६०, १२२२, व १११८ के।

इसके साथ ही यहां जैन तीर्थंकर की शासन-देवियाँ भी अभिलेख युक्त हैं।

2. A SUGGESTED SYNCHRONISM BETWEEN AN INCIDENT FROM THE ṚGVEDA AND THE EARLY PROTO-HISTORIC CULTURES OF INDIA

ARUNKUMAR, NAGPUR

An utter lack of consensus about the date of the *Vedas* and by implication, of the advent of the Aryans has long stood in the way of a proper co-ordination of the literary and archaeological history of India. Of late, however, a few attempts have been made in this direction, but being too generalised, they leave much to be desired. Therefore, pending a detailed analysis of the material culture gleaned from the two sources, we propose to present a few synchronisms observed in the course of our study.

Starting from the Sindhu-Sarasvati valleys, the picture of the progressive aryanisation in the *Vedas* seems to substantially agree with that disclosed by the archaeological finds and their C-14 determinations.

Again, as the only settlements on the "live" Sarasvati belong to the pre-Harappans and the Harappans, it is suggested that they represent the Aryans, who occupied exactly the same location.

Taking our clue from these facts, we now suggest that it was owing to the 'battle of the ten kings'—*Dāśarājña*, that the Harappans finally emerged as an "Imperial" power. In the *Ṛgveda* (vii. 18) it is said that *Sudās*, of the *Tṛtsu-Bhārata* people, settled between the rivers *Paruṣṇī-Rāvī* and Yamunā, had once to face a hostile confederacy. He, however, liquidated it in two encounters, one each on the two rivers. In consequence, the whole of the territory, hitherto divided among a number of petty tribes, was now united into an integrated empire.

The archaeological evidence, too, suggests an almost identical run of the history. By the beginning of the 3rd mill. B.C., the West Indian landscape became dotted by numerous local cultures, just ready for urbanisation. Though sharing a community of ideas, they had sufficient character to earn an individual name. By about the middle of the same millennium there emerged yet another allied culture, that soon afterwards is found to have imposed its uniform standards over a wide territory. That this transition was not always a peaceful one is, however, suggested by the violent ends, sometimes by fire (e.g. at Kot Diji), of the preceding cultures.

The correspondence between these literary incidents and the archaeological realities is so complete that we feel justified in equating the Ṛgvedic Aryans with the pre-Harappans and the Harappans.

The later extention of the Harappans into Saurashtra via the sea route can also be explained as the coming of the fugitive *Yadu-Turvaśas*. In the *Ṛgveda* (vi. 20.12) they are said to have come to their home land (Saurashtra ?) across the sea. In view of the close parallels noticed between the Amri-Kot-Diji and Lothal assemblages, we feel safe to conclude that these people must once have occupied the upper Sind.

Of the other fugitives, the *Pūrūs* from the *Sarasvatī* valley apper to have reached upto Kayatha near Ujjain. Here, the earliest culture has much that is reminiscent of the mixed assemblage from Kalibangan. It is this Kayatha culture that through the alchemy of time and space, appears to have produced all the chalcolithic cultures of Central India.

The *Anu-Druhyus* from the northern Punjab, on the other hand, appear to have gone west beyond the frontiers. It was perhaps these people who carried the Indus-elements to S. C. Afghanistan (Mundigak) and to Turkmenia in C. Asia by about the 2000-1800 B. C. As this last region is midway to Anatolia in Turkey, it is suggested that the Vedic gods and terms occuring

in the Boghazkoy tablets of the 14th century B.C. indicate but a stage in the westward movement of the India Aryans, and not vice versa.

In our opinion, the *urheimtat* of the Early Aryans was the Iranian table-land. The slow but sure penetration to the Afghan-Baluch borderlands by the neolithic village communities can thus be understood only as an Aryan overflow in the east. It was only a little later, when these communities had undergone a process of Indianisation that the Vedic Aryans came into being.

Finally, in view of the suggested synchronism the early and late Vedic periods seem to correspond respectively with the pre-Harappan/Harappan and the post-Harappan chalcolithic assembiages. It is significant and not only a mere coincidence that they are individually known to have come to a close, by the ushering in of the Iron Age, both literally—as an aftermath of the *Bhārata* war, as well as archaeologically.

3. AKBAR'S INSCRIPTION FROM UJJAIN. 986 H.

DR S. K. BHATT, INDORE

During my visit in Sept. 1971, to Vikram Kirti Mandir, Ujjain, I came across an inscription of Akbar, written in Persian in Nastaliq characters. It records 982 H. as the date of Akbar's visit to Ujjain, while moving towards Khandesh. The inscription has not been published so far.

4. DISCOVERY OF THE SHOULDERED COPPER CELTS IN WEST BENGAL AND CONNECTED PROBLEMS

D. K. CHAKRAVARTY, Calcutta.

In recent years, four Shouldered Copper Celts and a copper pick like object have been discovered in the districts of Midnapur and Purulia, West Bengal which are now being displayed in the State Archaeological Gallery, West Bengal. The finds have been described in detail. The findings of these objects from an area situated very close to a copper seam and around the ancient copper mines and workings are very interesting from the point of study and re-examination of the problem of the Indian Copper Hoards Culture and its relation with the Protohistoric Chalcolithic Culture which flourished in different parts of West Bengal.

From a typological study of these specimens a tentative date of the circulation of these objects (*circa* second millennium B.C.) has been arrived. It has been concluded that pending further discovery and research the Shouldered Copper Celts found in West Bengal may be attributed to the ancestors of the present aborigines viz. the Santals, Mundas etc., belonging to the Proto-Australoid Group of Peoples speaking Austric Languages.

5. AN INTERESTING FIGURE FROM MASAON

DR. ASOKE CHATTERJEE SASTRI, Varanasi

Excavation in Masaon (Dist. Gazhipore, Uttar Pradesh) was undertaken by the Department of History and Purāṇa of the Sanskrit University, Varanasi during 1969-70 and 1970-1971. Some interesting results were obtained and a few figures along with other objects had been unearthed. Among these, the present one deserves careful attention.

This sculpture is 68′58 c. m. in height and 45′72 c.m. in breadth. It might have been installed inside the temple-wall. Actually, ruins of some Hindu temple may be found in a place very near to the south-west portion of the present mound.

So far as the male figure is concerned, it probably carries a skull-bone or alms-bowl ((*Kapāla*) *in his right hand* and a staff like object or a rod *in his left hand*. The upper portion of that staff-like object is unfortunately damaged. This might have been a club or staff with a skull at the top (*Khaṭvāṅga*) which is associated with Śiva. On the head the sign of long tresses of hair twisted on the top in the form of the diadem (*Jaṭāmukuṭa*) may be clearly discernible. Thus, the two symbols carried by the hands together with the *Jaṭāmukuṭa* on head may tempt one in identifying the male figure with the god Śiva. The female figure attached to his left may be appareantly his female consort *Pārvatī*.

The third eye on the forehead of the male figure is, however, absent. The mark of the crescent (*Ardhacandra*) on the matted crown, which is regarded as another distinctive emblem of Śiva is not recognisable. The sign of phallus-erectus is also not present. The neck, breast and thigh have ornamental decorations. All these may present some difficulties in its identification with Śiva. But in the history of Indian Art and Iconography such figures of the god Śiva with ornamental decoration are not rare.

In all probability, the present sculpture seems to belong approximately to the eleventh century A. D.

It may be quite plausible that an attempt was being made to develop Hindu culture at this site which is so near to Sarnath most probably to counter-balance the impact and influence of Buddhism, which emanated from Sarnath the celebrated Buddhist site at that time. In fact, ruins of Hindu temples at the present site to one of which this present sculpture belonged amply prove it.

6. A RARE HOYSALA BRONZE (IN THE CHENNA-KESAVA TEMPLE AT BELUR, MYSORE

G. C. CHAULEY, NALANDA (PATNA)

The Hoysalas of Kannada speaking country (Mysore) was a short lived petty Dynasty which had illuminated for a short while the pages of history by their heroic deeds, their charitable endowments and their temples of religious faith of surpassing artistic grandeur. They have left very interesting records of their short-lived brilliance in all parts of Mysore.

Vishnuvardhana the great founder of the independent Hoysala Dynasty was a great patron of Art and Architecture and this trend was continued in successive ages by his successors also. The most important monuments of his time still surviving are the temples of Hoysaleśvara at Halebidu and Chenna-Keśava temple at Belur in the District of Hassan, Mysore. The Hoysala sculptures are characterised by a rich ornamentation, so much so, that the form itself is lost in an exuberance of decorative details. Not only in stone carving but in Bronze casting also, the Hoysala artists reached perfection, a fact testified to by some extant bronzes of rare quality found in Mysore State. As they were very few in number they did not become as popular as the stone sculptures of the Hoysalas.

The aim of the present article is to give in detail the deacription of a rare Hoysala bronze specimen manufactured circa 12th-13th cent. A. D., which is undoubtedly a masterpiece of Hoysala Bronzes.

This is an interesting Bronze tripod about one foot high, now preserved in the Chenna Keśava temple at Belur in the district of Hassan, Mysore state. This wonderful Bronze tripod meant for keeping the bowl or vessels of craraṇāmṛta (sacred water), is offered by Kumāra Lakṣmīdhara daṇḍanāyaka, a Hoysala officer. It is one of the very few metal objects known definetly to belong to the Hoysala period and illustrates that the art of metal working during that period was as much advanced as stone work and that it closely followed the same tradition.

It is decorated with the figures of drummers and dancers full of ornaments, floral designs, swan, lotus buds and leogrief motifs (Hoysala emblems) along with Kīrtimukha. There is an inscription in Kannada language and Kannada character of the 12th Century A.D., which is the record of the presentation of this very Tripod by the above stated Hoysala officer to the Vijayanārāyaṇa (Viṣṇu) or Chenna-Keśava of Belur temple.

7. HISTORICAL MATERIALS IN THE CARATBARI GRANT OF RATNAPALAVARMADEVA

Dr. Pratap Chandra Choudhury, Gauhati

Found at the village of Caratbari in the district of Nowgong in Assam, the copper plates, three in number (28 CM X 19 CM), bound together by a copper ring with the elephant royal seal of bronze, with the legend: *Svasti Śrīmān Prāgjyotiṣādhipati-mahārājādhirāja-śrī-Ratnapālavarmā devaḥ* are invaluable historical documents. The record is complete, but the plates are extremely worn out, and the script is quite illegible. The *akṣaras* are North Indian Brāhmī with mixed Devanāgarī and even old Assamese, showing gradual evolution of the present Assamese alphabets on independent lines.

Though palaeographically to be ascribed to the beginning of the eleventh century A. D., the *Śāsana* is undated, but was issued in the twelfth regnal year (*dvādaśa-vatsare*). Composed in sonorous idiomatic Sanskrit verses and beautiful prose, echoing at places the style of Bāṇabhaṭṭa and testifying to the acumen of a great *paṇḍita*, versed in Indian traditional lore, the text of the inscription opens with an invocation of Śaṇkara in dance (*tāṇḍava nṛtya*) or Naṭarāja.

The inscription has given details on the genaeology of the ancestors of Ratnapāla, son and successor of Brahmapāla, the founder of the Pāla line. Besides referring to his personal charm, kingly qualities, prowess and prosperity of the kingdom (lines 44-51) it indicates (l. 40) that he quickly defeated a number of kings by adopting varied tactics of warfare: *daṇḍopanītyānekaṁ bhūpāñjitocirādcātra.*

The extension of his kingdom to the easternmost region of present Assam is testified by the location of the land, granted by it, which records that, land (inferior), producing four thousand measures of paddy (*dhānya-catussahasra*) was donated in the two pāṭakas of Sāntidāsa and Bhaṭṭacā(ryya) lying within the *viṣaya* of Habūnga, modern Habung, North Lakhimpur. That Habung comprising present Dhakuakhana region was for centuries a centre of Aryan Hindu culture is further attested by the fact that about three hundred years later i.e., during the 14th century A.D., an Ahom prince, known in history as Bāmuṇī Kñowar, was adopted by a Brāhmaṇa of the place, who, on ascending the Ahom throne, adopted the Ahi Ahom name of Sudāngphā, who not only initiated the process of Hinduisation, rather Indianisation of the Tai-Ahoms, but also their Assamesisation, both linguistic and cultural.

The donee of the grant was one Siddhapāla (Bhaṭṭa), son of Nidhipāla, who was the son of Jayapāla of the *Kānva Śākhā* of *Gautama gotra*. This Siddhapāla is said to have enhanced the prosperity of the king by imparting lessons on Arthaśāstra : (*vikāsitā śrī kumudāni samyag jñānārthi nṛṇāṁ*

dhanakaumudībhiḥ). The grant gives a good picture of the administrative system, including land tenure and its classification.

On an examination of the text, it has become abundantly clear that the present inscription is invaluable, both politically and culturally, throwing light on local history and contemporary events, and has therefore its rare archaeological importance.

४. बिलपांक का मन्दिर स्थापत्य

मनोहरलाल दलाल, उज्जैन

मध्यप्रदेश के रतलाम जिले में नौगाँव रेलवे स्टेशन से २ मील दूर बिलपांक ग्राम में एक पंचायतन मंदिर के अवशेष हैं, जिसको प्राचीन सैलाना रियासत ने सुधरवाया था।

मुख्य शिव का मंदिर मध्य में है तथा चारों कोनों पर चार छोटे मंदिर हैं, जिनपर कोरी गई मूर्तियाँ अत्यधिक सुन्दर हैं। मंदिर के निकट गुजरात के चालुक्य शासक जयसिंह सिद्धराज का एक सम्पूर्ण शिलालेख मिला है, जिसे मंदिर में ही लगा दिया गया। बिलपांक के इस मंदिर का भारतीय स्थापत्य के इतिहास में मूल्याङ्कन नहीं हुआ है और न इसका कहीं विवरण ही उपलब्ध है।

मुख्य मंदिर का वास्तुशिल्प ग्वलियर किले में स्थित सास-बहू के मंदिर के समान ही है, परन्तु शिखर नष्ट हो गया है। मंदिर के मण्डप में निर्मित बालकनी के अर्ध स्तम्भों में एक शुंगकालीन स्तम्भशीर्ष का भाग होना महत्वपूर्ण है, जिसके एबेकस पर हंसपंक्ति कोरी गई है।

मुख्य मंदिर में गर्भगृह, अन्तराल एवं मण्डप हैं। मण्डप के स्तम्भ परमार कालीन स्थापत्य के सुन्दर उदाहरण हैं। सम्भवतः उदयादित्य द्वारा निर्मित उदयपुर के उदयेश्वर मंदिर का प्रेरणा आधार यही मंदिर था।

9. TRIMŪRTI MAHIṢĀSURAMARDINĪ

DEVENDRA HANDA, SARDARSAHAR (RAJASTHAN)

The form and exploits of Mahiśāsuramardinī have been beautifully delineated in various texts and particularly in the Devīmāhatmya of the Mārkaṇḍeya Purāṇa. The cult of Mahiṣāsmardinī in India had begun in the first century B. C., but it became popular in the Panjab some time in the seventh-eight century A. D. and continues to the present day.

Recently, two unusual icons of Mahiṣāsuramardinī have been found from Zahura, an ancient site about five kilometers south-west of Tanda Urmur, district Hoshiarpur, Panjab. Both the images show the Devī as three-faced: in one case having the additional faces of a boar and a lion and

in the other that of an elephant and some other animal or deity now totally worn out.

These three-faced Mahiṣamardinī images were probably inspired by the Viṣṇu-Caturmūrtis of Kashmir and Himachal Pradesh and betray Rajasthani influence also. On the basis of their form, features, posture and execution they may be ascribed to circa thirteenth-fourteenth century A.D. Though both the sculptures are deplorably damaged, yet they show much animation and must have been beautiful specimens of the late medieval art of the region when in a good state of preservation. Even in their mutilated condition they are unique examples of Indian iconography.

10. THE NĪLĀCALA GRANT INSCRIPTION OF KING MĀDHAVADEVA

DR. MAHESWAR NEOG, GAUHATI

The inscription was originally recovered by the present writer from the Nīlācala village (Gauhati), where the famous Kāmākhya temple is situate, and consists of three copper-plates, the first and the third, peculiarly enough, forming sort of tight container to contain the second. The text is on inner side of the first plate, both sides of the second and the inner side of the third plate. It was deciphered and published by me in my journal, *Journal of the University of Gauhati*, Volumes XVI-XVII, No. 1: Arts, pp 209-214. Professor Dr. D. C. Sircar depended upon the photographs reproduced along with my article to write a paper on the subject in his *Journal of Ancient Indian History*, Volume II, Calcutta; and has invited me to give further views on the matter. The term, śrīmad-devapādāḥ, occurring at the beginning, does not appear to be the name of the donor king of the grant, as this term most often comes as an honorific epithet for the kings in the early Kāmarūpa plates. But we should not have any doubt about the name of our donor king as Mādhava or Mādhavadeva as it comes out very distinctly in the phrase, śrīmān-mādhavadevapādāh dantavantas, in the two penultimate lines. The date of the inscription is rather cryptically provided as: sam 35 āśvina-dine 3. This may just be taken to mean that the grant was issued on the 3rd day of Asvina of the 35th year of the reign of the king or his dynasty. There is a reference to bāṅgāla-padāti, the Bāṅgala foot-soldiers, which I understand to mean Muslim invaders of the kingdom, as in the old Assamese chronicles, Baṅgāla meant the Mughals and their army. On the strength of this, I took the inscription to refer to the period of Assam-Mughal conflict or Assam-Muslim clashes. But Professor Sircar cites two points of paleograhic significance and would consider the plates to belong to the 13th century A. D. The paper to be read discusses the document with its large number of abbreviations, which make its reading difficult.

11. THE TUBULAR SPOUTED VESSEL AND INDIAN PREHISTORIC POTTERY

DR. ANIL CHANDRA PAL, CALCUTTA

The importance of the spouted vessel as a rare form in the Indian pre-historic pottery was pointed out by Gordon. Whether its occurrence in India is an indication of some extraneous contact or whether the Indian examples are the result of local evolution, is not on the face of it very clear. The rarity and restricted use of the spouted vessel in ancient times are suggestive of its association with ritualistic use. In Maharashtra tubular spouted vessels appear in the chalcolithic level and are always associated with burials. However, the attempt to interpret the tubular vessel in terms of origin and evolution of spouts in the Indian Subcontinent, or in terms of wider contact throughout the ancient world, seems to be useful, and by examining their distribution in varied chronological contexts we may be able to throw some light on some unsolved problems connected with it. First of all, we shall consider its distribution in the Indian Subcontinent. In order to interpret its diffusion and evolution in the Ancient World it may not be without relevance to our enquiry to examine the different types of spouted vessels of Mesopotamia found as early as cir. 4300 B. C. Having discussed the development in Mesopotamia we feel like turning our attention to Iran and Afghanistan as the cultures of this area present both indigeneous traits and evidence of manifold contacts with Mesopotamia. Then we shall look for the ancient Egyptian spouted vessels.

As for the origin and distribution of this type of vessels, we feel strongly, on the basis of the materials available at present, that Jorwe long spouted vessel with black painting on red slip has not been reported from elsewhere in Indian Subcontinent. Hence the contemporary or the early occurrence of the Maharashtra does not truly indicate an evolution of parallel types. We may discard for the present the possiblity that it was of purely indigenous origin. As for the second assumption, we may cite instances where this type of vessel was diffused from one area to another. It is for this reason that spouted wares are regarded as 'un-Egyptian' in the protoliterate times and are considered as having been diffused to the West from their Mesopotamian centre of orign. When we turn towards the East we find that similar spouted vessels occur at Ur, Hissar and Sialk in Iran and Iraq in a comparatively early period. From the foregoing evidence and parallels, it is tempting to imagine some sort of cultural diffusion linking Iran with the people of Indian Subcontinent.

12. ARCHAEOLOGY OF DANGAWADA

Mangilal Pandya, Ujjain

Dangawada is a small locality situated on the bank of Chambal. This has given a wide range of antiquities ranging from Malwa Chalcolithic Period II to Early Historic Period. The site was discovered by V. S. Wakankar and I followed his work and discovered over 105 Coins of Cast and Punch mark types. Chalcotithic Pottery of Dhar and Malwa has come out in abundance from the rain gullies of the mound. T. C. figures of Mother goddess, horses and bulls were also found. A silver Coin of Rudrasena was also discovered.

Several Paramara Sculptures are scattered over the site and a Temple known as Boreshwar stands towards the north of the present mound.

13. PROBLEMS OF KUBERA

Dr. Raigovind Chandra, Varanasi

The various problems connected with Kubera have been attracting the attention of scholars both European and Indian for a long time now, but like so many problems about our Gods, these also have remained riddles staring us in our faces. These problems can be, for the sake of convenience, broadly divided under three main headings, namely etymological, theological and ethnological.

Under the etymological problems of the word "Kubera", comes the question of determining its exact meaning in the context it appears in Ancient Indian literature, its derivation, its connection with similar words of other Ancient Indo-European Languages, the concordance between the meaning of the word Kubera in Ancient Indian Language and similar words of other ancient languages. If it is not of Native Origin, its origin in Foreign Languages or the primitive languages of India, with the changes in the form and meaning of the word by efflux of time and by use.

Amongst the theological problems come the questions of deciding if Kubera belonged to the Aryan Pantheon of Gods or has entered through the back door due to contacts with the original residents of India, and if he belonged to them, the probable time he entered the Aryan Pantheon, the forces of Nature he represented in the aboriginal religion, the benefits he was supposed to bestow on his devotees, his form, his status and beliefs about him, the mode of his worship in aboriginal societies and later in Aryan and Hindu Religions, the place of his worship, his devotees and the mode of worship, the present mode of his worship and his form etc.

Similarly, under the ethnological problems come also the ethnographical, the ethnometric problems of Kubera, for example the question of identification of Kubera with a particular tribe of Ancient India, the region occupied by that tribe, their occupation, their dress, their food habits, their traits of character, the measurements of their body, their blood group etc., the effect of contacts with other tribes with this tribe, the effect of climate on their features and their habits etc.

As it is not possible to deal with all these problems in one paper the ethnological problems alone and that too to some extent have been examined in this paper and the etymological and theological problems have only been referred to in passing.

14. INDUS SCRIPT—PICTOGRAPHIC OR PHONETIC?

SUDHANSU KUMAR RAY, MIDNAPORE (WEST BENGAL)

Often we hear that the Indus script is pictographic. "The seals and tablets," says Sir Mortimer Wheeler, "have introduced examples of the pictographic script which still constitutes one of the major mysteries of the Indus civilization." (C. H. I. The Indus Civilization, p. 81) What does he mean by this? Does he want to say that the signs of the Indus script are pictorial or that the script itself falls categorically under the pictographic writing? If the first assumption is correct, then I regret to say that the term "Pictographic Script" which defines an important epigraphical category has not been very appropriately used here. On the other hand, if the second assumption is correct, then it seems that he has put the cart before the horse, which, to a genuine student of the script, can hardly be useful. Recently, Dr. David Diringer, one of the eminent epigraphists of our time, while writing on the Indus script confirmed Wheeler's view. He said that "The writing may be defined as one of stylized pictographs." (The Alphabet, p. 48).

Let us first consider Wheeler's statement. In fact, Wheeler himself has indirectly nullified his own above-quoted view in the same paragraph of his note on the Indus script in the Cambridge History of India. He says that " accents are added to a large number of letters, a remarkable feature which in itself emphasizes phonetic maturity." If it has attained phonetic maturity then how can we terminologically call the Indus script pictography? It is, therefore, assumed that Sir Mortimer by using here this epigraphical term simply wanted to express the "pictorial" nature of the signs of the script and, I believe, he had no intention whatsoever to fix up the category of the Indus script as pictography. However, this inadvertent use of the term which has a special meaning in epigraphy is most unfortunate and mis-

leading; especially, when one compares his first statement with the second, one becomes absolutely confused.

Of course, Dr. Diringer has virtually rejected Wheeler's last view: "A large number of signs seem, in the opinion of some scholars, to bear a kind of accent which, according to Sir Mortimer Wheeler, would indicate phonetic maturity. This, however, would pre-suppose a phonetic script; but is the Indus valley script phonetic? This seems unlikely." Why is it unlikely? Unfortunately Dr. Diringer does not furnish us with any reason for rejecting Wheeler's present view. Obviously, he wants to stick to his own opinion as well as to support Wheeler's doubtful remark noted earlier, i. e. the Indus script is a pictography — a kind of stylized picture-writing. We are told that the pictographic symbols do not represent speech-sounds and, as there are no sounds to be modified in them, what earthly need is there for using accents? Unless Dr. Diringer can positively explain the significance of the regular and systematic usage of accents in the Indus script, we have no other alternative but to reject his view outright. Again, from Diringer's view the conclusion would be inevitable that, as the users of the pictographic script are and were always primitives, the creators of the Indus script were also primitives. But, were the Indus valley people primitives? Was their culture tribal, art undeveloped and social condition unsuitable for the discovery of a true writing? Were they so isolated a people that they could not even borrow the phonetic principle to improve their primitive pictographic writing system from their contemporary Egyptians and Sumerians?

15. ARCHAEOLOGY OF ASHTA

Mahesh Soni, Ujjain

The site of Ashta is situated on the eastern bank of Parwati. This site has a huge mound of about 60′ in height. A part of habitation covers the mound but at several places there is sufficient place to see lower deposits.

Shri V. S. Wakankar had discovered Chalcolithic Pottery from several places on this mound in the year 1953. Further Wakankar and N. R. Banerjee visited the site with several students of Archaeology in the year 1954. Since then, no work was done about the antiquity of this site.

I have been exploring the site and got several coins as well as pottery pieces. This paper deals with the antiquity of this site ranging from palaeolithic to Paramara period.

16. EPIGRAPHIC NOTES

Dr. H. V. Trivedi, Indore

This paper deals with three epigraphic notes. In the first of them I have compared the date of the newly-found Dewās fragmentary grant of the Paramāra Naravarman with that of the Amerā (Vidissā) inscription of his time, and concluded that Udayāditya's death occurred in August, 1094 A. C. and also that he was immediately succeeded by his son Naravarman. This also shows that we cannot accommodate Lakshmadeva, another son of Udayāditya, and the only possibility appears to be that the former may have been placed as a governor by the latter in some part of the Paramāra dominions.

The second note proposes for the first time to identify the two places, *viz.* Rālā *maṇḍala* and Roḍapa; mentioned in a fragmentary inscription found by Hall in the last century at Vidiśā.

In the third note, I have shown the importance of the study of the regional geography for that of the history of any ruling dynasty in that region. In this respect, I have made an attempt to locate the Hūna-*maṇḍala* mentioned in the Gaonry grant of Vākpati-Muñja, dated V. 1038 or 981 A.C.

17. A NEW STONE INSCRIPTION NEAR UJJAIN

Dr. H. V. Trivedi, Indore

A small stone inscription dated V. 1140 in the reign of the Paramāra sovereign Udayāditya is edited in this article, for the first time. It was recently found by Shri V. S. Wakankar of Ujjain.

18. DATING OF INDIAN ROCK PAINTINGS

V. S. Wakankar, Ujjain.

The paper deals with the general classification of Indian Rock Paintings. The Paintings have been classified in twenty different styles. The classification was based on the basis of superimposition and their relation with contemporary findings. The general classification resulted in grouping the paintings in following groups:

(1) Pre-chalcolithic
(2) Chalcolithic
(3) Early Historic
(4) Late Historic and recent

While giving them these tentative age-grouping nearly 600 shellters were examined, which were scattered over a vast area of sandstone hills from Abu to Rajagriha and from Fatepur Sikri to Kerala.

C-1

C—CLASSICAL SANSKRIT SECTION

1. REALISM IN THE WORKS OF THE SANSKRIT POETS OF BENGAL

Rabindranath Adhikari, P. O. Suri, Dt. Birbhum (W. Bengal)

Realism or Naturalism as a conscious literary movement developed in Europe after the French Revolution of 1830 and it now commonly means an attitude which purposes to depict life and reproduce nature, in all its aspects, as faithfully as possible, in literature and in art. It aims at depicting all the problems of life, all local colours, all contemporary customs, whether agreeable or disagreeable, in literary works. Europe realist poets unscrupulously delineate in their works, human weal and woe, greatness and meanness alike. Unlike the romantic poets, the realists refrain from idealizing life and they are concerned with life as it is, rather than life as it should be.

Indian poets, too, viewed literature as a faithful representation of human life. Rhetoricians like Daṇḍin call it वाङमय आदर्श (wordy mirror) of human life and society. Human sorrows and happiness find an echo in Sanskrit literature. Nevertheless, European realism was quite unknown to the Indian authors. स्वभावोक्ति though declared as an alaṁkāra by Indian rhetoricians, is altogether different from European realism that wants to present a nude and authentic portrait of human life. Indian poets are the worshippers not only of Satyam but also of Śivaṁ and Sundaraṁ at the same time. Literature to them, is not an exact Photograph of life. They do not depict in their works what is असुन्दर. or ugly and what is अशिव or inauspicious in life, however true it may be. Truth shorn of beauty and purity does not find any place in their creations. Poetic genius of the Indian literatures can be compared to the Skylark of Wordsworth that, unlike that of Shelley, soars higher and higher in the blue firmament but is always anxious for its helpless little ones on the earth. That is why the Indian realists idealize life in their works; but this life is not at all untrue, baseless or false. They start from facts and try to aspire for an ideal life. But even then, they have a strong granite basis of facts always under their feet. Indian writers condition facts before presenting them in literature. They choose only the beautiful, august and true experiences. Herein differs the realism of the Indians from that of the Europeans. Essence of poetry, to the Indian rhetoricians,is the heightened expression of experience. Bhāmaha says:—

गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः ।
इत्येवमादि किम् काव्यम् वार्तामेनाम् प्रचक्षते ।।

The sun has set, the birds are going to their nests--these are mere information. They do not constitute Kāvya according to Bhāmaha. Mere statement of facts, in which there is no sign that the poet has lived through it, cannot make literature. The poet re-lives through his ordinary experiences with his authentic functions and thus creates art only to convey his experiences to the readers. Mammaṭa, one of the celebrated rhetoricians waxes eloquent in his Kāvyaprakāśa, on the intimate relation of literature with life and society and says:—

काव्यम् यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये ।
सद्यः परनिर्वृतये कान्तासम्मिततयोपदेशयुजे ।।

But so, without the basis of facts and experiences, literature cannot inform us of the manners and customs of a certain age. Indian writers wrote from their personal experiences. This can be substantiated by innumerable Here, the discussion is limited to the works of the Sanskrit poets of Bengal of the Pala and the Sena era. For this reason, apt quotations of innumerable verses of the poets, like जयदेव, उमापति, धोयी, गोवर्धन, शरण, सुव्रत, सुवर्ण, वीर, योगेश्वर etc. have been made and analysed to establish beyond doubt, realism contained in their compositions.

2. AN APPRAISAL OF THE AṢṬĀDHYĀYĪ

Avanindra Kumar, Delhi

In framing the rules for the formation of words, Pāṇini intended to cover the whole Sanskrit language including the Vedic and colloquial. In his work, the Aṣṭādhyāyī, which is a product of the sharpest mental activity of all the intellectual creations of ancient India, Pāṇini has given all the rules of the formation of Sanskrit words in the shortest possibe form of 4000 aphorisms.

That Pāṇini was greatly indebted to his predecessors, is very clear by a thorough review of the Aṣṭādhyāyi. In spite of all this, his work enjoys supremacy in the field.

Generally, a language by its very nature undergoes a change at a distance of a few miles and to an interval of a few years. This change is more quickly visible in a spoken dialect than in the literary form. Sanskrit is unique in this respect. Pāṇini's rigid rules made Sanskrit stable. Sanskrit of Maharṣi Vālmīki is the same as of today and so is the case with Sanskrit of Kāśmīr or Kerala.

Sanskrit, nevertheless, went through certain changes. These changes

were not like Hindi and were of three types. Firstly, some words got new and different meanings after some years. Secondly, certain words became archaic after some years. Thirdly, some expressions not in use in Pāṇini's time came into use afterwards. All this requires a timely change in the Aṣṭādhyāyī. Though, Kātyāyana and Patañjali tried to make the Aṣṭādhyāyī uptodate; certain improvements remain yet to be incorporated.

The object of this paper is to examine how far the Aṣṭādhyāyī can be helpful in the study of Sanskrit and how far there could be introduced certain improvements in the frame-work in order to make it more purposeful according to the present day need. There are certain factors for all this;—

1. A systematic study of Aṣṭādhyāyī requires much time, energy and patience, which an average reader of today cannot afford merely for learning the language.
2. Many aphorisms, concerned with the Vedic language become necessary to be studied since they are thickly interwoven with others.
3. There are many rules which cover one or two formations only.
4. Certain words formed by some Pāṇinian rules are rare in use.
5. Pāṇini's Aṣṭādhyāyī deals with many rules of stress and accent which has now remained confined to the Vedic language only.
6. Certain aphorisms seem to have been arbitrarily placed without context and order. If they are given at a proper place, the order of the Aṣṭādhyāyī would appear more scientific and meaningful.

3. SOCIETY AS DEPICTED IN THE VIṢṆU PURĀṆA

KUMARI SANTOSH BAGAI, DELHI

Literature is said to be the mirror of contemporary society. Viṣṇu Purāṇa dipicts a society, which seems to follow the dictums of Manu almost to the letter.

The four Varṇas which go to help the harmonious life of all kinds of people in society, and the four Āśramas which constitute the harmony in the regularised development of the individual, are both depicted in all its details in this Purāṇa.

The various Saṃskāras to be performed by the individuals and also for the individuals are described here. But the marriage ceremony and the funeral rites are given greater importance. Even as in the Manusmṛti, the Householder's life is eulogised as the most important. Women form the subject of discusssion only in connection with the marriage customs. From various contexts we notice that women had reached a position in which they had lost all importance except as the wife. In this connection, we find examples of polygamy, satī-system and also some mention of Niyoga. There

is only one case of polyandry, and enough excuses are put forward for this, which shows that this was not the custom of the day. Dowry system also seems to be existent at the time. Neither Purdah system, nor cases of re-marriage are heard of in this work.

Nothing special is mentioned about dreess. But, food and drinks are described in certain contexts. Meat, fish, vegetables, cooked rice, milk products etc. seem to constitute the food of the people in general.

In short, Viṣṇu Purāṇa like all the other improtant purāṇas seems to depict a society which follows the earlier Ācāryas of Dharamaśāstra like Manu.

4. THE SUBLIME IN THE SUNDARAKĀṆḌA OF VĀLMĪKI RĀMĀYAṆA

SURYAKANT BALI, DELHI

The fifth Book of the Vālmīki Rāmāyana i. e. the Sundarakāṇḍa is very much sublime in its nature. Longinus has given the place of pedastal to the fact that sublime course is the moot point on which the sublimity of a particular poem rests. The course of this fifth Book of the Ādi-kāvya of the classical sanskrit is this: Search of Queen Sītā. The element of sublimity in this course lies in these:

(1) that the search is being conducted in order to re-unite a Divine Pair;

(2) that the search is being done for one who is the best possible example of ideal womanhood, the loftiest character of a Satī and who has been kidnapped by a demon, Rāvaṇa, away from her dear divine husband; and

(3) that the search is being done by an animal being, belonging to the monkey class, yet who is the most devotedly attached to the rare sublime human qualities of Rāmacandra.

The poet has employed Hanumat for the accomplishment of this sublime course. Such a sublime course can be achieved only by a sublime personality. The poet, therefore, tried to make Hanumat's character as much sublime as possible. Hanumat, therefore, has to pass through three ordeals, viz. the overpowering of Surasā, Siṁhikā and the Goddess of Laṅkā. Hanumat comes out successful and proves his ability to fulfil the sublime course.

Now, the narration of the achievement of the sublime course by a sublime personality has been poeticized in a very sublime style, too. It has been expressed through the media of grand similes which have been drawn from supranatural and divine circumstances, the rhythmical movements

of diction in a number of cantos, and the passages of at least ten powerful orations.

Besides the Grand style, Vālmīki has also depicted some highly picturesque and sublime situations. Some of the situations are the following: the jump by Hanumat over the ocean into space to Laṅkā; the giving away of the ring and the cūḍamaṇi, the destruction of the garden, the battle with the foes and the return. These grand situations do make the whole atmosphere of the Sundarkkāṇḍa sublime.

The accomplishment of the sublime course is expressed by Hanumat in his ecstasy at the time of the Great Return. This ecstasy works the eternal pleasure which a sublime poem is apt to give to its reader.

5. A NEGLECTED COMMENTARY ON VĀMANA'S *KĀVYĀLAṄKĀRASŪTRAVṚTTI*

PRATAP BANDYOPADHYAY, BURDWAN

The work in question is the *Sāhityasarvasva* of Maheśvara Subuddhi Miśra. The study is based on two incom plete MSS preserved in London and Oxford. They are corrupt in many places. Maheśvara, who wrote a commentary on Mammaṭa's *Kāvyaprakāśa* also, was a well-read person. In spite of a few mistakes, the work is highly scholarly. Maheśvara's defence of *rīti* as the quintessence of literature against the corresponding claim of the *rasa* theory is unique. His interpretation of the two rules of Vāmana (I.2.14-15), which apparently claim *Vaidarbhī* as the only style that deserves to be adopted, is enlightening. His comment on the position of the two sets of *guṇas* in the *rīti* scheme is also interesting. The commentary is full of illustrative citations as well as references to other critics and their views. Citations from Kuntaka are of special importance. Maheśvara notes many new readings in Vāmana's text. He appears to mention two such commentators of Vāmana, whose works have not come down to us. Thus the commentary is important in many respects. It is unfortunate that the commentary is not available in full and that it has been neglected so long even though scholars like Aufrecht, Cappeller and Peterson mentioned it long back.

6. KAVIKARṆAPŪRA'S CONTRIBUTION TO THE BENGAL VAIṢṆAVA BIOGRAPHICAL WORKS

MANABENDU BANERJEE, CALCUTTA

Kavikarṇapūra, otherwise known as Paramānanda Sena was the youngest son of Śivānanda, one of the devoted followers of Caitanya. He was born at Kāncanapallī (now known as Kancrāpāḍā) which is situated on the outskirts of Nadiā District in West Bengal. His probable date is fixed round about 1524 A.D. This Caitanyāite Vaiṣṇava was the author of several books, among which the following are notable—(1) Śrī Krisṇacaritāmṛtam, the epic on the life of Śrī Caitanya Mahāprabhu, (2) Caitanya Candrodaya, the ten-act drama on the same theme, (3) Ānandavṛndāvana Campū, written mostly in prose in twenty-two Śtavakas, the theme being the laudatory narration of the entire life of Kṛṣṇa at Vṛndāvana, (4) Alaṁkārakaustubha, a self-commented work on Sanskrit Alaṁkāra Śāstra, and (5) Gauragaṇoddesadipikā which describes the chronology of Caitanya's preceptors beginning from Madhva, but the list supplied by Kavikarṇapūra is highly controversial.

Kavikarṇapūra's Vaisṇava biographical work i.e. Śrīkṛṣṇacaritāmṛtam is our topic to be discussed. This work is the second of its type, the first being Murārigupta's work on Caitanya's life bearing the same title as that of Kavikarṇapūra. Kavikarṇapūra himself says that his work was written by him when he was a mere young boy and he got his inspiration from the work of Murari (cf. XX. 42). A perusal of Vaiṣṇava biographical treatises will sufficiently prove that these were written with zealous devotional outlook, so historicity has no place there. Materials of history are not wanting, but these are not cleverly utilised; for great men of India could not find efficient Boswells for them. Throughout the works, our authors want to display their literary talents and their intention is always to deify the heroes who, from the point of view of our authors are none but incarnations of Kṛṣṇa.

The work of Kavikarṇapūra is in twenty cantos and there are nineteen hundred and eleven stanzas composed in almost all the prominent metres. The life history of Caitanya beginning from his birth and concluding with his death, is described faithfully, though not elaborately. Later Bengal Vaiṣṇava biographers were influenced by Karṇapūra for supplying biographical details, the two prominent being Caitanya's boyhood and his residence at Puri. About these two topics, there is a vivid description in Karṇapūra's Kāvya. The philosophical views of Caitanya are not touched by our author; probably at that age his knowledge in this branch was immature.

After six or seven years of Caitanya's taking to the life of a religious mendicant, Karṇapūra was born. This Mahākāvya was written in Śaka 1464 (cf. last verse of his Kāvya) when Karṇapūra was a boy of seventeen or eighteen. So enough credit should be bestowed on him for carrying out such a difficult task.

7. INDIAN DRAMATURGY—ITS ANTIQUITY IN THE REALM OF WORLD DRAMATURGY

DR. C. R. BASISTHA, NABAGRAM (DIST. HOOGHLY, WEST BENGAL)

(I)

Indian concept of drama as the fifth Veda and its ends—Indian Poeticists and Dhanañjaya in particular deem 'blissful joy' (Ānanda) as the sole aim of drama—Aristotle on end of poetry including drama—Aristotle's emphasis on 'refined universal pleasure' in poetry including dramatic poetry and if the poet fails in this specific function of his art, he is "bad as a Poet or artist," according to Aristotle.

Aristotle and Bharata—Aristotle's date of advent (384 B. C.)—Certainty as to Aristotle's date but confusion about the advent of the author of the extant Nāṭya-śāstra (N.Ś.)—Dr. M. M. Ghosh breaks new ground about Bharata's date but makes confusion worse confounded—Different opinions on the date of the extant N. Ś., coming down up to 300 A. D.

Possibility of earlier N. Ś. and N. Ś. tradition, both attributed to Bharata, not ruled out but seems even certain—Bhāsa dramas, especially his Ūrubhaṅga (a real tragedy in accordance with Western concept) are pointers—Śāradātanaya and Rāghava Bhaṭṭa on two Bharatas, *viz;* Bharata-Bharata Vṛddha and Bharata-Ādi-Bharata respectively.

The different printed texts of the N.Ś., based on different manuscripts—The so-called interpolated text on Śānta in the N. Ś.—The Śānta-text found in a very old manuscript—Bhaṭṭa Udbhaṭa as the first exponent of Śānta—Udbhaṭa's recognition of Śānta as a distinct 'Rasa' as inheriting it from a different dramaturgic tradition and its incorporation by him in the text of the N. Ś., while writing a commentary on the work, may not be altogether ruled out.

The Āryās and Ānuvaṃśya Verses—Their authorship—Abhinava's contention on the singular authorship of the N. Ś. not tenable at all but self-contradictory in the light of his own remarks on the Āryās and Ānuvaṃśya Verses—The present N. Ś., therefore, contains neither the composition of one author nor reflects one dramaturgic tradition alone, Śānta-text in the extant N. Ś., representing a different N. Ś. tradition definitely. Moreover, the extant N. Ś. consists of Sūtras, Bhāṣyas, Kārikās, Saṃgraha

(Nibandho yaḥ samāsena) and Nirukta (exposition), as rightly pointed out by M. M. Kane.

(II)

Pre-Aristotelian dramatists—Aeschylus, Sophocles, Euripides— were independent in outlook and followed no earlier established school of dramaturgy—Aristotle's Poetics is the first work on dramaturgy in the West, in our present state of knowledge—Aristotle mentions no earlier dramaturgist —Aristotle is later than Pāṇini (700 to 600 B.C.).

Pāṇini's date—Weber and Max Mueller put Pāṇini down to 350 B.C., almost as a contemporary of Aristotle—Dr. Goldstuckar and Bhandarkar opine that Pāṇini flourished between 700 to 600 B.C.—Pāṇini mentions two ancient dramaturgists Śilāli and Kṛśāśva (IV. 3. 110-111), establishing much earlier existence of Indian dramaturgy long before him (Circa 800 to 700 B.C.)

If Aristotle's date is early 4th century B. C. (384 B. C.) being one to three centuries later than Pāṇini, the claim of greater antiquity of Indian dramaturegy than its Western counterpart in respect of both Tragedy and Comedy can't be considered as unreasonable, especially in view of Pāṇini's mention of two dramaturgists, as also a different N. Ś. tradition, as reflected in the incorporation of the Śānta-text in the extant N. Ś. and represented by Bhāsa's tragic drama Ūrubhaṅga in particular—Ūrubhaṅga establishes quite convincingly that the concept of Tragedy even in the Western sense was not alien to Indian dramaturgists—It can't, however, be asserted dogmatically that the concept of Tragedy after Western pattern is of post-Aristotelian origin in India as there is nothing to disprove its existence in pre-Aristotelian period.

Earlier authors of dramaturgy (Naṭa-sūrtras) like Śilāli and Kṛśāśva, as mentioned earlier, are therefore Aristotle's predecessors—While the extant N. Ś. is probably post-Aristotelian origin, the N. Ś. tradition is definitely pre-Aristotelian—The nomenclature 'Bharata-sūtra' as given by Abhinava to the extant N. Ś. and its interpretation as 'The rules of dramaturgy for the actors' ('Bharata' meaning 'actor' also) may also suggest the compilation of dramaturgic rules from different dramaturgic traditions into a single work, the extant N.Ś.

If the existence of a different N. Ś. tradition as reflected in the extant N. Ś. mentioned above, is taken into consideration and if Pāṇini is regarded at least as a contemporaneous author with Aristotle, let alone his much earlier predecessor, the fact of existence of pre-Aristotelian dramaturgy in India must have to be admitted on all counts.

8. APAṬĪKṢEPA

DR. G. K. BHATT, BOMBAY

1. The word appears in three forms, *Paṭa*, *Paṭī* and *Apaṭī* in the Sanskrit dramas. The first two forms are clear: the first denotes a 'cloth (curtain)'; the second, feminine form, should mean the same, probably implying a 'small' curtain; the initial *a* in the third is sometimes taken with *kṣepa*, to mean the *absence of tossing;* but this will not suit the context; *a* has to be taken in the sense of *alpatā;* so, the third form also denotes a 'small curtain.'

2. It is not clear where this curtain was placed on the Sanskrit stage. Abhinavagupta has suggested that the back-stage and the front-stage were separated by curtain, *Javanikā*. *Paṭī or apaṭī* is identified, by some, with this *javanikā*.

3. But this sense will not suit all contexts. The identification of *paṭī-apaṭī* with *javanikā* will mean that the scene, in which a character made a sudden appearance 'by tossing the curtain', was played on the front-stage. This is not true, especially when we find that the stage-direction is used in the context of of a *Garbhanāṭaka*, a play within the play, which obviously has to be taken on the back-stage.

4. The *paṭī-apaṭī* must, therefore, be taken to denote the curtains hanging over the two doors in the wall of the back-stage which led to the *Nepathyagṛha*, and one of which was used for the entrance of characters, the other being used as exit door.

5. A reference in the Nāṭyaśāstra, the practice of the Sanskrit dramatists and the explanations of the Sanskrit commentators suggest that *apaṭīkṣepa* was a dramatic device used by the Sanskrit dramatists to achieve—

(a) an unexpected, sudden entrance of a character on the scene;
(b) an unusual state of mind of a character, like excessive joy, sorrow, anger etc.;
(c) an excitement caused in the mind of a character, or by an event, which has a bearing on the development of the dramatic plot.

9. THE LEGEND OF NĀRĀYAṆA AND PRAJĀPATI

DIPAK BHATTACHARYA, CALCUTTA

The myth of Nārāyaṇa lying in waters and Brahman chanting to awaken him for creation has been alluded to in classical kāvyas and has been elaborately described in some of the Purāṇas.

The story has a Vedic origin in the birth story of Agni. Agni is born in waters and rents the rock for the sun. This story inherited from the

Harappans is imposed upon the Indo-European myth of Agni as the son of Dyāvāpṛthivī. Bṛhaspati and Viṣṇu are both evolutes of Agni. They appear in the final version of the story in the Saṃhitā. Later, Prajāpati replaces Bṛhaspati.

Unlike the Vedic version classical versions are not interesting from the philosophical point of view. But they give an important account of evolutionary mythology. A companion between the Vedic and the classical versions of the story reveal extremely important features of ancient Indian literature.

10. भक्तिरपि रसतामर्हति

नारायण महादेव चिरपुटकर, पूना

भरतेन ऋषिणा रसविषयकं निर्दिष्टं सूत्रम् । भरतेन निर्दिष्टा रससंख्या । तेन च भरतस्यमुनेर्मतेन रसे भक्तिर्नान्तर्भवति । एवं च भक्तिरस विरोधि भरतमुनिमतं बलवत्प्रमाणम् ।

अभिनवगुप्तस्य भक्तिरसविषयकं मतम् । स भक्ति रसत्वेन न मनुते । धनञ्जयोऽपि भक्ति भावत्वेन गणयति । तस्या हर्षादिषु सोऽन्तर्भावं कुरुते । हेमचन्द्र-मम्मटजगन्नाथादयो भक्ति भावत्वेन गणयन्ति । रूपगोस्वामी भक्ति रसत्वेन स्वीकुरुते । मधुसूदनसरस्वत्यपि भक्ति रसत्वेनाङ्गीकुरुते ।

आस्वाद्यमानत्वं रसस्य लक्षणं विद्यते । तद् भक्तावपि समन्वेति । अतः भक्तेरपि रसत्वं स्वीकार्यमेव । मम तु अत्र विशिष्य प्रयत्नो यत्, "विभावानुभावव्याभिचारिसंयोगाद्रस-निष्पत्तिः" इति तत्त्वानुरोधं भक्तेः स्थायिभावादिनिरूपणम् ।

11. THE LADY IN THE "WRATH-HOUSE"

DR. SMT. SINDHU S. DANGE, BOMBAY

The paper discusses the references to the "krodhāgāra", and tries to find out the social implication of the "wrath-house". The two famous instances of the lady resorting to the "krodhāgāra" are that of Kaikeyī in the *Rāmāyaṇa*, and of Satyabhamā, in the *Harivaṃśa*. The motive is similar.

It is to let their husbands understand the wrath felt by these ladies. The situation of the "*krodhāgāra*" was at a remote place, though in the palace of the queen, and this seems to have a special purpose which is to ward off even the closest of the servants from the scene of the delicate (and even dangerously awkward) position of the king before the queen who rebuked him. It appears that the "krodhāgāra" was a speciality of the most loved queen, who was conscious of her physical charms and her control over the king. The probable implication of the attire of the angry queen is discussed.

12. POET JAYADEVA'S BIRTH-PIACE CONTROVERSY

Dr. Prasanta Kumar Dasgupta, Durgapur (West Bengal)

An attempt has been made in this article to disprove the claims forwarded mainly by the scholars of Orissa in their demand to locate the birthplace of Jayadeva at Kenduli-śāsana of Puri District in Orissa. An exhaustive study of the arguments forwarded by them has been made. Doubts expressed by some other scholars about the traditional claim of Kenduli of Birbhum District, West Bengal have also been carefully discussed. All the points raised by them have been scrutinised, weighed and then refuted. It has been observed that all of the arguments forwarded by them have proved unsatisfactory and inconclusive.

It has been suggested that the claim of Kenduli-śāsana arises by confusing Jayadeva, the author of Gītagovindam with the Jayadeva, the author been of Pījūṣalaharī Nāṭaka, who may be of Orissan origin.

13. YAKṢABADHŪ AND JĪBANDEVATĀ

Asit Kumar Datta, Birbhum (W. Bengal)

The Realisation of Being, Consciousness in the concept of Yakṣabadhu in 'Meghdūtam' and its component aspect in *Jibandevata* in Rabindra Nath's works has been expounded in this paper.

Yakṣa has been banished to the hermitage of Rāmagiri due to his vice arising out of inebriate passion shown to his beloved. So, his banishment from his langour, lassitude and lasciviousness is essential to the attainment of higher aspect of consciousness. His pangs of separation; his acute desire to unite with his lady-love and his suggestion of the path to Alakāpurī to Meghdūta contain the very idea of his craving for the higher consciousness, his second heart. So, we see the elements, one is busy with worldly phase and another is busy with higher aspect of life. But they have got no distinct

realms. Their development and evolution are solely dependent on each other. So we see, the narrow aspect of Yakṣa is not an end in itself. It has an inward urge to get the higher aspect of consciousness and Yakṣabadhu is symbolised in the higher consciousness of the mind of the poet.

These two elements may be traced in Māṇḍūkya Upaniṣad—

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते ।
तयोरन्य: पिप्पलं स्वाद्वत्त्यनश्नन्नन्यो अभिचाकशीति ॥

That is to say that the limited aspect of sensual separation of Yaṣksa has been widened and enlightened by the universal aspect of consciousness and that is the justification of the desire of union with Yakṣabadhu. The śloka runs as thus:

मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेत: ।
कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥

A universal touch has been given to Yakṣa's limited sphere. Nature with her myriad variety has given same interpretation. She has given the same meaning to our explanation. Yakṣa's love, his sensual ejacultion of mind is not the subject matter of lover-beloved's affairs only; but in his separation is infused the universal thought.

Parallel with this, we refer to Shelley's Alaster where we see that the poet finds that nature with frivolousness and calmness has their type in the mind of the poet. He wants to identify himself with Natural Phenomena.

In the description of the multi-coloured flowers, with which the lalanās of Alakāpurī beautify their bodies, is vivid the very consciousness of Being, and Bliss.

(II)

The same aspect of consciousness is found in the concept of *Jībandevatā* of Rabindra Nath. He has also expounded the elements of consciousnesses, one is Ego-Consciousness and other is of Consciousness of *Jībandevatā*. One is busy with worldly pleasure and another is with higher aspect of life. The second element contains the serene music of humanity. It is according to Ajit Chakraborty, 'Ever-Evolving Personality' in the concept of which 'Creative Evolution' is explained vividly.

In our paper we have expounded the consciousness vividly. In 'Sonar Tari,' 'Manasi', 'Chitra', 'Balaka', we have traced dual elements in details. The limited sphere of Being is evolved. But it is always thrust to the higher aspect by its inward urge.

14. CONTRIBUTION OF DR. VISHVESHVAR M. KULKARNI IN THE FIELD OF SANSKRIT LITERATURE WITH SPECIAL REFERENCE TO HIS WORK 'SAṄKARA VIVĀHA NĀṬAKAM'

K. D. DAVE, VALLABH VIDHYANAGAR

This is an attempt to introduce a really commendable scholar of Sanskrit who flourished in Bombay in this very century, say just thirty-five years ago. His name is Dr. Vishveshvar M. Kulkarni and the name of the play written by him is 'Saṅkara Vivāha Nāṭakam' (a drama depicting or rather aiming at mixed i.e. inter-community marriage). The writer seems to be a master of his art. He possessed good command over Sanskrit and especially on Anuṣṭubh metre. He was a naturopath and a homoeopath too and a strong denouncer of the evil of drink. It seems he had written some books on naturopathy and homoeopathy also which were praised by foreign experts as is found from the advertisements printed on the last two pages of the book. The book was printed by Mumbai Viabhava Press of Bombay in the Christian Year 1934 and published by the son of the author Dr. Ratnakar V. Kulkarni. Father and son both seem to be associated with one M/s Roy & Co., Homoeopathic Chemists and Booksellers of Bombay.

There are five acts and total 707 verses in the play. The majority of the verses is in Anuṣṭubh metre. Of course there are other metres, Śārdūlavikrīḍita, Āryā, Upajāti etc. The plot of the play deals with the contemporary atmosphere of Bombay and its Girgaon area and also of Kolhapur and Ratnagiri, which the poet has Sanskritised as Girigrāma, Kuvalayapura and Ratnaśaila. Bhāgīrathī, the mother of the heroine is a medical practitioner (perhaps mainly Ayurvedic) and she has her dispensary in Girigrāma, Bombay. She was a daughter of a Brāhmaṇa of Daivajña class and accordingly she was married by her parents to a Daivajña Brāhmaṇa who was very rich but old. As he used to harass her, she at length broke the marriage and became separated. She studied medicine and opened her own dispensary in Girigrāma. She cured one gentleman named Shri Krishnaji Pant Paranjape of his colic pain and both fell in love with each other and consequently married. Bhāgīrathī then gave birth to a daughter who was named Manoramā. Manoramā passed matriculation examination and then her mother Bhāgīrathī wished to send her to England to study medicine especially Midwifery and Gynaecology. In the meanwhile, she becomes acquainted with one Shri Godbole who is a lawyer, who has to come to her dispensary off and on for his wife's treatment and once after the western style, steals a kiss from the heroine. He defends his action of this western etiquette but Bhāgīrathī, in order to avoid further complications quits Bombay and goes to Kuvalayapura and established her dispensary there and her daughter

joins college there. There she treats the wife of one Shri Chavan, the revenue officer of the State who not only assures her to secure monetary aid from the State but he can arrange the marriage of Manoramā with the Prince of Kuvalyapura. But Manoramā has fallen in love with a collegian Viśvanātha who is Sārasvata by caste, and he is poor though intelligent and therefore she refuses to marry the Prince. There is a good deal of altercation between the mother and the daughter and the mother warns the father of Viśvanātha to stop his son from loving her daugher. Meanwhile, Viśvanātha passes his LL.B. examination. Here in Kuvalayapura there occurs a dispute between one Khan Bahadur and Bhāgīrathī and Bhāgīrathī calls her old acquaintance, pleader Godbole from Bombay. Godbole with his legal acumen arranges a compromise and Khan Bahadur pays Rs. 10,000 as damages to Bhāgīrathī. Bhāgīrathī ultimately gives her consent for the marriage of Manoramā with Viśvanātha and one hermit named Swami Shankara Tir-Tirthaji convinces the parents of Viśvanātha that there is nothing irreligious in such marriages and that our Dharmaśāstras have no objection to such marriages if the bride is first converted to the caste or community of the bridegroom and then the marriage is solemnised. The marriage is thus celebrated in Bombay at Bhāgīrathī's house. There all sing together the Bharata Vākya and the curtain drops.

The whole drama is full of lively dialogues mainly in Anuṣṭbh verses. The prevailing sentiment is Love and Humour is depicted as an auxiliary sentiment It is a stageworthy drama. Sixteen persons comprise the dramatic personae out of whom nine are males and seven females.

I could gather information from the grandson of the author Dr. Vivekanand R. Kulkarni, the present proprietor of M/s Roy & Co., Homoepaths that Dr. Vishveshvar Mangeshayya Kulkarni was born in 1871 and he hailed from the village Bankikodla in Maharashtra and he passed away on the 2nd August 1935 in Bombay. Dr. Vivekanand Kulkarni has sent three more works of his grand father which are (1) Abhiiñana-Rāmam Kavyam which is the author's adaptation of Goldsmith's HERMIT in 40 Sanskrit verses and (2) Gokarṇa Vṛttantām Mahākāvyam which is in twelve cantos and contains 455 verses in Anuṣṭubh metre and (3) Ātma-jñāna-prakāśa which is a treatise on Hindu philosophy in verses.

15. "A CRITICAL STUDY OF ŚYĀMALĀ BHĀṆA BY CINTĀMANI"

DR. (SMT.) JASWANT H. DAVE, BOMBAY

Bhāṇas occupy a very important place in the dramatic literature in Sanskrit. From the great number of existing Bhāṇas it appears that in earlier

times there was a rich tradition of Bhāṇa works which later on some how became extinct. A study of extant Bhāṇas presents before us a clear picture of the society of that particular period.

Here is an attempt at a critical study of Śyāmalā Bhāṇa an hitherto unpublished work. It was composed by Cintāmaṇi, son of Jīve, during the reign of Śāhu, son of Śiva and the fifth descendant of the great Śivāji in Śāka 1748 at Kolhapura. It mainly describes the various activities of the people during the festival of Navarātra in the city of Kolhapura.

16. परित्रायध्वम् संस्कृतम्

विजया देशमुख, पूना

शासनं संस्कृतस्य रक्षणार्थे बद्धपरिकरम् अस्ति इति प्रदर्शनार्थं तत्र नैके उपायाः योजिताः दृश्यन्ते । परं न केवलम् एते उपायाः उपयुक्ताः संस्कृतप्रसाराय । संस्कृतस्य मूलं कथं सुदृढं भवेत् इति तैः द्रष्टव्यम् ।

किमर्थं संस्कृतविषयः सर्वथा त्याज्यः इति मन्यन्ते विद्यार्थिनः ? स्पष्टमेतत्, यतः विद्यालयेषु संस्कृतं नास्ति तद्विषयिवर्गं अनास्था, अरुचिः विद्यार्थिनां मनसि वर्तते । अपरं च संस्कृतपदवीधारकाणां कृते व्यवसायस्य अभावः वर्तते ।

शालायाम् एव संस्कृतस्य आवश्यकविषयेषु गणना आवश्यकी । यदि बीजत्वेन संस्कृतं न स्यात् तर्हि कः उपयोगः महाविद्यालयेषु, विश्वविद्यालयेषु वा तस्य समावेशेन ? किं बीजं विना कुत्रापिवृक्षः वर्तते ?

संस्कृतपदवीधराणां कृते व्यवसायव्यवस्थापि शासनस्य एव कर्तव्यम् ।

यथा संस्कृतस्य सुलभीकरणम् आवश्यकं तथा नूतनीकरणमपि ।

केवलं संस्कृते संभाषणं लेखनं वा तस्याः प्रसारार्थं नावश्यकम् । विचारप्रसारणमेव भाषायाः प्रसारणम् ।

17. ARCHAISMS IN THE EPICS

DR. N. A. DESHPANDE, BOMBAY

In the Ramayana and the Mahabharata there are many forms which are not correct according to the rules of Paninian Grammar. In the Epics there are a number of instances where (1) Sandhi-rules are not observed; (2) wrong forms of cases and wrong genders are used; (3) formation of compounds is not correctly made; (4) proper cases are not used; (5) adding of 'गणविकरण' is not observed; (6) 'पदव्यत्यास' i.e. using 'परस्मैपद' for 'आत्मनेपद' and *vice-versa* is indiscriminately done; (7) indeclinable

past participles are formed wantonly; (8) lengthening and shortening of vowels is done; (9) a syllable is dropped; (10) an additional 'प्रत्यय' is added; (11) an adjective is used for a noun and an adjective; (12) a common noun is used for an abstract noun; (13) a desiderative is used for a primitive; (14) primitive is used for causal or vice versa.

All these forms cannot be said to have been necessitated by metre. As these Epics were transmitted by word of mouth for a number of centuries, the narrators used whatever form was supposed to be the correct one by them. Inadvertance also seems to have played a part in the use of such forms. It is also possible that forms used in those parts of the Epics which were composed before Paninian Grammar came to influence Sanskrit language, were accepted by not very learned narrators as the correct ones, and were kept intact. It is also possible that other Paninian forms found in portions composed after Paninian Grammar came to influence Sanskrit language, might have been changed with the idea that the older ones were the correct ones. The Epics were recited in various parts of the country. So the forms current in the Sanskrit language in vogue in these parts might have been to some extent responsible for the irregular forms occurring at a few places in the Epics. But with the advancing influence of Paninian Grammar some archaisms might have been changed according to the rules of Paninian Grammar. But this might have been done before the Epics came to be regarded as highly sacred. And once they attained high sanctity it was thought that bringing about any change in the text was a sin.

18. DR. V. RAGHAVAN AND THE KRIYĀKALPA

M. G. DHADPHALE, POONA

The Paper proposes to discuss the original signification of the word Kriyākalpa, which occurs in the list of sixtyfour Kalās, enumerated by Vāstyāyana, in the Uttarakāṇḍa of the Rāmāyaṇa (Cha. 94.7) and at some other places and which Dr. V. Raghavan interprets as an ancient name of Sanskrit Poetics. Dr. P. V. Kane has already raised serious objections to this interpretation. This Paper points out that Dr. Raghavan's contention in this respect is at least apparently confirmed by the commentaries on the Pāli canon which give kiriyakāppa-vikappo as an explanation of a queer word Keṭubha. The Pāli lexicon, Abhidhānappadīpikā interprets Keṭubha as a Kāvyaśastra and the commentaries also say that Kiriyakāppa is a science useful for the poets (Kavīnaṁ upakārāya Satthaṁ). The Pāli expression kiriyākappavikappo throws important light on the question whether the original word was kriyākalpa as recorded by Vāstyāyana or kriyāvikalpa, as accepted by Śridhara in his commentary on Bhāgavata.

The Paper ultimately suggests that the original meaning of Kriyākalpa was not Poetics as such but only a dictionary of verbal synonyms, a science which like Abhidhānakośa, Chandojñānaṁ and some other disciplines, is very essential for a poet. It is thus a science very much akin to the science of poetics and must have at one time, like the famous Kavirahasya, formed an important branch of the Sanskrit Poetics. Dr. V. Raghavan, therefore, was certainly on a right track in interpreting Kriyākalpa as a name of Sanskrit poetics, although historically considered Kriyākalpa signified only a dictionary (or Nighaṇṭu like lists) of Verbal Synonyms (Kriyāvacanas).

19. THE WOMEN IN THE EPICS A COMPARATIVE STUDY

Dr. (Smt.) Ratnamayi Devi Dikshit, Delhi

THE EPICS, Rāmạyana and Mahābhārata, are the two pillars on which the Indian classical literature as a whole rests. They are the treasure-houses of Indian culture and civilization. The Rāmāyaṇa is the first and foremost of the Kāvyas. About the Mahābhārata it is said, 'That which exists here is found elsewhere also; that which is not here, exists nowhere.'

A cursory review of the two works shows us how both of them are similar and yet how different. One is a 'Mahākāvya,' while the other is an 'Itihāsa'. This difference makes a comparative study of these two works most interesting and instructive. Though much work has been done, there is still scope for further exploration in this arena. For instance, the women characters depicted in the two Epics attract the attention, more by their difference than by their similarity.

Both the Rāmāyaṇa and the Mahābhārata deal only with the ruling classes, the sages and those others who inhabit the penance-groves.

The women characters presented in the Rāmāyaṇa are : Sītā, the heroine; the queens of Daśaratha; Tārā, the queen of Kiṣkindhā; Śūrpaṇakhā, the princess, and Mandōdari, the queen of Lankā. Besides these, there are minor characters like Mantharā, Anasūyā, Śabarī and Trijaṭā. There are also some episodes of girls and women narrated as examples to uphold some principle or other, such as the story of the daughters of Kuśanābha or that of Ahalyā. With all the vivid and picturesque description, one has to accept that all these characters run to type. In spite of their respective individual status and position, they are all there as the Ideals of Indian womanhood, personified in one way or another. Sītā, with her extreme love and understanding of her husband, is the highest and most celebrated ideal among all. The celebrated ideal in the Manusmṛti, 'The father protects her in childhood, the husband in her youth and the son in her old age. The woman does not deserve freedom,' is literally proved by the whole story of

Rāma and Sītā, and also by the smaller episodes included therein. The one woman in the Rāmāyaṇa who stood up for her own rights against every opposition, right or wrong, is condemned there for eternity. Kaikeyī, the queen, who asked for the fulfilment of the promise made to her by the King and was adamant in her demand, is denounced for ever as the murderer of her husband and as a greedy, envious and unscrupulous being.

But it is a completely different picture that we see in the Mahābhārata. True to its claim of being an all-inclusive work, it presents to us an array of women, each a type by herself, led by Draupadī, the flower that was born in fire and which blossomed and spread fragrance living in the midst of fire till the last moment. Sītā and Draupadī, the respective heroines of the two Epics, are very similar to each other in their experiences. But their reactions are as different as of a Kalhāra flower that gives out the more fragrance the more it is crushed, and a thorny bushrose , full of beauty, grace and fragrance, but willing to brook no insult or infamy without hitting back. Similar is the case with every other woman character as depicted in these two works respectively. 'Śakuntalā in the Mahābhārata boldly stands in the open court, facing the terrible and inconceivable insults heaped upon her by Duṣyanta, and tells him without any hesitation, 'Even without you, Oh, ! Duṣyanta, my son will rule this world surrounded by the four oceans.

ऋतेऽपि त्वां तु दुष्यन्त ! शैलराजावतंसिकाम् ।
चतुरन्तामिमामुर्वीं पुत्रो मे पालयिष्यति ।।

She has the courage of righteousness and no man, even if he be the Sovereign himself, is able to cow her down. Sāvitrī is strong and courageous enough to fight and conquer even the God of Death for the sake of her beloved husband. Damayantī is bold enough to announce a second marriage openly in order to bring back her misguided and disheartened husband, Nala, to his senses. There are Vidulā, Chudālā, Gāndhārī, Kuntī, Subhadrā, Rukmiṇī and many others—learned, wise and intelligent, loving and courageous, selfless yet bold, all ready to stand up for their rights. But there is one sad fact obvious throughout the Epic—that, women were fighting a losing battle. The Brāhmaṇas, men as a whole at that, who were the law-makers, did not want women to stand on a par with them. The contemporary society was against the woman who remembered her dignity and position as an equal of man in all phases of life. The two opposing trends of thought, one favouring the rights of women and the other opposing them and trying to crush their spirit completely, are clearly seen, side by side, in the Manusmṛti and other similar codes of conduct of the day. The two Epics also seem to show these trends respectively.

On close examination, the Rāmāyana seems to hold up to women the ideal of complete submission and self-abnegation for the sake of society. On the other hand, the Mahābhārata, which tries to record the true conditions

of the contemporary society, seems to portray the conflict between this consistently attempted suppression of women and their spirited stand against such social injustice.

20. भारतीय नाट्य – बौद्ध एवं जैन साहित्य

डा० सुरेन्द्रनाथ दीक्षित, मुजफ्फरपुर

भगवान् बुद्ध एवं वर्द्धमान महावीर द्वारा प्रवर्तित बौद्ध एवं जैन धर्म तथा उनके विलक्षण व्यक्तित्व ने भारतीय कला-साधना और साहित्य सर्जना को सदियों तक गति और शक्ति प्रदान की है। अजंता, एलोरा और अंगकोर में अभी भी वर्तमान अमर भित्तिचित्र, कलासमृद्ध मूर्तियाँ तथा शिल्पमंडित मंदिर और भवन इस बात के साक्षी हैं कि इन दोनों धर्मों और इनके प्रवर्तक इन दोनों महानुभावों ने भारतीय कला के क्षेत्र में नये आयामों, नयी अनुभूतियों और भौतिक कला शैलियों को जन्म दिया। कुषाण कालीन बुद्ध मूर्तियाँ चीन, लंका और तिब्बत में निर्मित वे कलात्मक भावपूर्ण मूर्तियाँ मुद्राओं और भाव रेखांकन की दृष्टि से कितनी भिन्न हैं। पर प्रभावान्विति में एक-सूत्रता का अनूठा सामञ्जस्य भी है।

बौद्ध एवं जैन धर्म अपने आरंभिक अभ्युत्थान काल में कलासृजन की उन मौखिक प्रवृत्तियों के प्रति तीव्र विरोध की आक्रामक चेतना को बल दे रहे थे। फलतः आर्याङ्ग-सूत्त, प्रवज्जा-सूत्त, अशोक का गिरिनार लेख तथा कई जातक कथाओं में सामाजिक उत्सवों—नाट्य के अभिनयों का प्रेक्षण सर्वथा निषिद्ध और वर्जित था। जैन धर्म के आगम ग्रंथों में भी गीत के 'विलपित' और नाट्य को 'विडम्बित' कहकर निन्दा की गई है। क्योंकि बौद्ध और जैन साधना के अन्तर्गत लौकिक विषयों के प्रति वैराग्य उत्पन्न करने में नाट्य, गीत और नृत्य आदि सुकुमार कलायें बाधक थीं और ये काम दुःखावह भी थे। नाट्य, नृत्य, गीत और उत्सवों में सांसारिक सुख-भोग, ऐश्वर्य, विलास का जैसा उन्मद चित्रण और प्रभावकारी अभिनय होता है, उससे संयम और साधना के जीवन पर अनुकूल प्रभाव नहीं पड़ता। इसी दृष्टि से आरंभिक बौद्ध एवं जैन धर्म के ग्रंथों में नाट्यकला के प्रति बड़ी ही कठोर दृष्टि का परिचय मिलता है।

इन धर्मों का ज्यों-ज्यों विकास हुआ, विरोध की यह बाढ़ धीमी पड़ती गई, त्यों-त्यों नाट्य, संगीत और नृत्य आदि कलाओं के प्रति बौद्धधर्म की प्रवृत्ति अनुकूल होती गई है। इस दृष्टि से बौद्धों के पवित्र ग्रंथ—ललित-विस्तर, दिव्यावदान और अवदान-शतक विशेष रूप से अध्ययन के योग्य हैं। इन ग्रंथों में स्वयं भगवान् बुद्ध नाट्य 'गुणालंकृत', वीणा, संगीत, नृत्य और नाट्य-प्रयोग में निपुण बोधिसत्व के रूप में वर्णित है। इस सम्बन्ध में कुवलया जातक आदि अनेक रोचक कथायें भगवान् बुद्ध का सम्बन्ध इन सुकुमार कलाओं से स्थापित करती हैं। प्रसिद्ध जैनागम 'राज प्रश्नीय' तो नाट्य के सम्बन्ध में और भी महत्वपूर्ण सामग्री से हमें उपकृत करता है। उक्त ग्रंथ में रूपकों के अनेक भेदों, बत्तीस नाट्यविधियों, नाट्यमंडप के विभिन्न अंगों और प्रकारों तथा काव्य के गुण एवं दोषों पर महत्वपूर्ण सूचनायें हैं। भारतीय नाट्य के अध्ययन की दृष्टि से प्राचीन बौद्ध एवं जैन ग्रंथ अत्यन्त महत्वपूर्ण हैं। यही नहीं स्वयं अश्वघोष के काव्य

और प्रकरण, हर्ष का नागानंद नाटक, हेमचन्द्र का शब्दानुशासन और रामचन्द्र गुणचन्द्र का नाट्यदर्पण इस बात के स्पष्ट संकेतक हैं कि बौद्ध एवं जैन धर्म के इन ग्रंथों में कला एवं नाट्य के सम्बन्ध में महत्वपूर्ण सामग्री तो मिलती ही है । ईस्वी सन् के आरम्भ से ही अनेक बौद्धों एवं जैनियों ने नाट्य की रचना और शास्त्रीय चिन्तन की दृष्टि से महत्वपूर्ण भमिका का निर्वाह किया है ।

21. MISINTERPRETATION BY ABHINAVAGUPTA

DR. R. P. DWIVEDI, VARANASI

Abhinavagupta missed to produce correct idea of Dhvanyaloka. For instance, in the last verse of the vṛtti,

इत्यक्लिष्टरसाश्रयोचितगुणालंकारशोभाभृतो
यस्माद् वस्तु समीहितं सुकविभिः सर्वं समासाद्यते ।
काव्याख्येऽखिलसौख्यधाम्नि विबुधोद्याने ध्वनिर्दर्शितः
सोऽयं कल्पतरूपमानमहिमा भोग्योऽस्तु भव्यात्मनाम् ।।

Abhinavagupta did not understand the ancient conception of *Kalpataru* having garlands in its branches. Therefore, he connected the word यस्माद् with काव्य that is superimposed with नन्दनवन and has no word तत् for its predication.

22. रसवदलंकारः

डा० दशरथ द्विवेदी, गोरखपुर

प्राच्यालंकारिकाः भामहोद्भटप्रभृतयः नव्याश्चानन्दवर्धनादयः सर्व एव रसवदलंकारस्य विवेचनं कुर्वन्ति स्वस्वग्रन्थेषु । स्वरूपं प्रतित्वस्य वर्तन्ते विमतयः संस्कृतकाव्यशास्त्रे । अलंकारप्रजापतयः भामहोद्भटप्रभृतयश्च रसमेवालंकारत्वेनेच्छन्ति । विभावादिसंयोगान्निष्पन्नो रसः विद्यते यस्मिन् काव्ये, तत् (काव्यं) रसवद् भवति, रसाश्च खलु तस्यालकाराः इति तेषामभिमतम् । 'रसवद्रसपेशलमिति कथयता दण्डिनापीदमेवमतमूरीकृतम् । रसं विवेचयन्नपि रुद्रटः नोल्लेखं करोति रसवदलंकारस्य । त्रिविधमपि ध्वनिं काव्यात्मानं मन्वाना अपि ध्वनिवादिनः आनन्दवर्द्धनादयस्तु रसध्वनिमेव प्रधानतयात्मानं स्वीकृत्यामनन्ति यत्तस्य प्रधानत्वे ध्वनिरन्यथा तु यत्र वाक्यार्थस्य प्राधान्य रसाश्चाङ्गत्वेनायान्ति तस्य, तत्र भवति रसवदलकारः । भोजराजास्तु रसोक्तिमलंकाराणां मूलत्वेनेरयन्ति । वक्रोक्तिकाराः कुन्तकास्त्वनुपदं सर्वेषामेषां मतं प्रदूष्य स्थापयन्ति स्वकीयमद्भुतं रसवतो लक्षणम् । ध्वन्युत्तरकालीनाश्चान्ये आलंकारिकाः प्रायशोऽनुकारिणः ध्वनिकारिणः । निबन्धचायं विदुषामभीष्टव्युत्पत्तिलक्षणपुरस्सरं सम्यङनिरूपयति रसवतोऽलंकारस्यैतिहासिकं स्वरूपमित्यवश्यमेव सहृदयहृदयमलमनुरञ्जयिष्यतीति शम् ।

23. शुद्रकस्य वर्षावर्णन

डा० दशरथ द्विवेदी, गोरखपुर

नावसरः रूपकेषु तावान् कस्यापि विषयस्य सविस्तरवर्णनाय यावान् काव्येषूपलभ्यते । महाकविः शूद्रकस्त्वस्यापवादः । मृच्छकटिके प्रकरणे कवेः काव्यविषयिणी वर्णनेच्छा सुतरामाविर्भवति वर्षावर्णने । कालिदासभारविमाघप्रभृतीन् महाकवीनतिशेतेऽस्य वर्षायाः यथार्थनिरीक्षणं वर्णञ्च । प्रकरणस्य चतुर्थांकस्यान्ते मेघानामाविर्भावो भवति । आपञ्चमांकमस्त्येषामेवचित्रमद्भुतञ्चचित्रम् । आकालिकेऽस्मिन् दुर्दिने प्रियतममभिसरन्ती वसन्तसेना सचकिता भीताऽपि केशवमिव प्रतीयमानं मेघमवलोकयन्ती व्रजत्येव चारुदत्तमन्दिरम् । उत्कण्ठितस्य हृदयमन्तरिक्षं च साकमेवानुरुन्धन्, वियुक्तवनिताहृदयानुकारा रवन्तो मेघाः धूमपुञ्ज इवोत्तिष्ठन्ति सर्वतः । पङ्कक्लिन्नमुखाः धाराहताः सलितं पिबन्तो दर्दुराश्चाज्ञातचर्या पाण्डवा इव गताहंसाः, युवतीनां सपत्नी चलेव विद्युत्, दुर्बलभर्तृका वनितेव मेघैर्ह्रियमाणा ज्योत्सना, धारापातैर्मणिमयशरैर्भिद्यमाना धरा, पयोधारान्तर्गतं निश्चेष्टं स्वपदिव जगत्, ककुभां मालिन्यं, प्रथमश्रीपुरुष इव मेघानामनेकस्वरूपमित्यादीनां रूपकोत्प्रेक्षोपमाद्यलंकृत्या यथार्थं हृद्यमभिनवं च निरूपणं यादृगत्रोपलभ्यते नान्यस्य कस्यापि महाकवेः कृत्तौ । कान्तालयमागता कर्दमं प्रक्षालयन्ती सचकिता भीता वसन्तसेना चित्रमेवोपस्थापयति । दुःखितस्याश्रुपात एव भवति, चारुदत्तस्तु चन्द्रव्यसनाद्विमुक्तामश्रुधारामिव धारां दिवः पश्यति । कवेर्वर्णनेच्छा नोपरमति । भूयो भूयः मेघानां विद्युतां जलधाराणाञ्चानेकं रूपं नवनवोन्मेषशालिन्या प्रज्ञया नवनवमिवोपचित्रयति महाकविः शूद्रकः । निबन्धस्त्वयमस्यैव चित्रमुपस्थापयतीत्यलं सहृदयहृदयानुरञ्जनायेति शम् ।

24. कातन्त्रव्याकरणस्य सारांशः

जानकीप्रसाद द्विवेदः, वाराणसी

अत्र शब्दसाधनोपायानां संक्षेपेण विचारः प्रस्तुत इति व्याकरणस्यास्य 'कातन्त्रम्' इति नाम संजातम् । ईषत् तन्त्रं कातन्त्रम् । ईषदर्थे कुशब्दस्य कादेशः– 'का त्वीषदर्थेऽक्षे' (कात० २।५।२५) इति । पाणिनीयव्याकरणापेक्षया काशकृत्स्नव्याकरणपेक्षया वाऽल्पत्वादिदं कातन्त्रमुच्यते इति मतं संगतं न प्रतीयते, कातन्त्रपरम्परायाः स्वतन्त्ररूपेणानेकत्र प्रसिद्धत्वात् । कौमारादीन्यप्यस्यैव नामानि । गौडास्तु कालापनाम्ना व्याकरणमिदं विदन्ति ।

कातन्त्रव्याकरणे शब्दसाधनप्रक्रिया व्याकरणान्तरीयप्रक्रियापेक्षया प्रायेण भिन्नैवावलोक्यते । लौककशब्दसाधनफलकेऽप्यस्मिन् व्याकरणे मतान्तरेण केचन छान्दसा अपि शब्दा अन्वाख्यातास्तेन ग्रन्थकारमते ते लोकप्रयुक्ता अपि मन्तव्याः ।

शर्ववर्माचार्यप्रणीतेऽस्मिन् व्याकरणे सन्धिनामाख्याताभिधेयास्त्रयोऽध्याया वर्तन्ते । एषामेकोनविंशतिपादेषु चतुःपञ्चाशदधिका अष्टशती (८५४) सूत्राणां दृश्यते । उत्तरवर्तिभिर्वररुचिप्रभृतिभिराचार्यैरत्र कश्चित् प्रक्षेपोऽपि कृतस्तेन स्त्रीप्रत्ययादिविधायकान्यपि सूत्राणि

हस्तलेखादौ दृष्टिपथमायान्ति । सन्धिनामाख्यातानां क्रमेणोपस्थापनविषये कविराजो निर्दिशति—

सन्ध्यादिक्रममादाय यत् कलापं विनिर्मितम्,

मोदक देहि देवेति वचनं तन्निदर्शनम् (क०च०, मङ्गलाचरणम्) इति ।

महर्षिवररुचिप्रणीतानि कृत्सूत्राणि दुर्गसिंहेन कातन्त्रसम्बद्धानि विज्ञायैकत्र योजितानि । उक्तं च कविराजेन––'वररुचिना तृनादिकं पृथगेवोक्तम्, ततश्च वररुचिशर्ववर्मणोरेकत्वबुद्ध्या दुर्गसिंहेनोक्तमिति' (क०च० २।१।६८) इति ।

अत्र व्याकरणे विभक्ति-पद-वर्णानामादिमध्यान्तलोपो दृश्यते । शर्ववर्माचार्येण प्रतिपत्तिलाघवं समादृतम्, तेन क्वचिदनर्थका अपि केचन शब्दाः सूत्रेषु प्रयुक्ताः । लोकप्रामाण्यस्य विशेषेण समादृतत्वादव्ययोपसर्गकारकादिसंज्ञा न व्याख्याताः । येषां शब्दानां साधनायात्र कश्चिदायासो न विहितस्तेषां शब्दानां साधुत्वं शिष्टोक्तविधिनाऽवगन्तव्यमिति निर्दिष्टं महर्षिवररुचिना––

वाशब्दैश्चापिशब्दैर्वा शब्दानां (सूत्राणाम्) चालनैस्तथा,

एभिर्येऽत्र न सिध्यन्ति ते साध्या लोकसम्मतैः (क०च० १।१।२३,) इति ।

एतदीयवर्णसमाम्नाये 'अ' इत्यादयो द्विपञ्चाशद् वर्णाः पठ्यन्ते । काश्मीरकास्तु एकोनपञ्चाशद् वर्णानङ्गीकुर्वन्ति । वर्णसमाम्नाये प्लुतवर्णानामपठितत्वादनुपदिष्टशब्देन तेषां बोधः क्रियते । व्याख्यातासु स्वरादिकृत्यान्तासु पञ्चसप्ततिमितसञ्ज्ञास्वेका ऊष्मसंज्ञा निरर्थिका, तदीयवर्णविबोधार्थं 'शिट्' इति संज्ञान्तरस्य व्यवहारात् । वर्णादयो द्वात्रिंशत् संज्ञास्तु अव्याख्याता एव प्रयुक्ताः । पाणिनीयमेकशेषप्रकरणं युक्त्या निरर्थकं विज्ञापितम् । कार्यिणः कार्यस्य च प्रायेण समानविभक्तिको निर्देशः कृतः । व्याख्याकारैरनेकेऽपाणिनीया अपि पुराणादौ प्रयुक्ताः शब्दा व्याख्यानबलेन साधवो विज्ञापिताः । सूत्रेषु केचन शब्दाः परिभाषाज्ञापनार्थमुपात्ताः ।

कातन्त्रधातुपाठे नव गणा दृश्यन्ते, जुहोत्यादेरदादौ पठितत्वात् । तत्र पादोनाष्टादशशतमिताः (१७७५) धातवः प्रायेण दण्डकशैल्यां पठिताः । भ्वाद्यादिषु नवगणेषु द्युताद्या विंशतिरन्तर्गणाः संगृहीताः । अन्येऽपि रुचादयो नव गणा अत्र पठितुं शक्यन्ते । धातुषु विंशतिरनुबन्धास्तत्तत्कार्यार्थं योजिताः ।

गणपाठस्तु (प्रातिपदिकशब्दाः) वृत्तिग्रन्थे एव वर्तते । उणादिप्रकरणे षट्सु पादेषु पञ्चपञ्चाशदुत्तरशतद्वयमिताः (२५५) प्रत्ययाः पठिताः । दुर्गसिंहकृतलिङ्गानुशासने त्र्यशीतिकारिकासु प्रायेण सप्तदशशतमितानां स्त्रीपुंनपुंसकलिङ्गानि निर्दिष्टानि । ग्रन्थस्यास्य हस्तलेखा बीकानेर्-अहमदाबादादिस्थानेषु लभ्यन्ते । पुनाशोधसंस्थानात् १९५२ तमे खिष्टाब्दे ग्रन्थोऽयं प्रकाशितः ।

राजस्थानेषु जैना हैमव्याकरणात् पूर्वं कातन्त्रमधीयतेस्म । काश्मीर-राजस्थान-गुर्जर-वङ्ग-उत्कलप्रदेषु पूर्वमस्याध्ययनाध्यापने प्रचुरमास्ताम् । राजस्थानेषु जैनाचार्या बालान् पूर्वं कातन्त्रसन्धिप्रकरणस्य सूत्राणां विकृतरूपाणि संस्कारार्थं पाठयन्तिस्म । श्री मालवंशीयेन संग्रामसिंहेन शार्ववर्मिककातन्त्रव्याकरणमवलम्ब्य 'बालशिक्षाव्याकरणं' प्रणीतम् । परवर्तिभिः क्षीरस्वाम्यादिभि-र्व्याख्याकारैः क्षीरतरङ्गिण्यादिग्रन्थेषु कातन्त्रमतं बहुश उद्धृतम् ।

साम्प्रतं कातन्त्रस्योपलब्धं संस्करणं दुर्गसिंहेन परिष्कृतं प्रतिभाति । वररुचिना शर्ववर्मप्रणीतानां सूत्राणां दुर्घटवृत्तिः, स्वप्रणीतकृत्सूत्राणां च चैत्रकूटी वृत्तिः प्रणीताऽऽसीद् या साम्प्रतं नोपलभ्यते । नामचतुष्टयाध्यायान्तर्गतं 'समास-तद्धित' इति प्रकरणद्वयं श्लोकबद्धम् । काश्मीरका

राजस्थानीयाश्च शारदाक्षरेषु नागराक्षरेषु चोपनिबद्धा बालबोधिन्यादयः कान्तन्त्रस्यानेके व्याख्यानग्रन्था बालानामेव कृते प्रायेणोपयोगिनः सन्ति । शेषांशपूरणाय कातन्त्रपरिशिष्ट-कातन्त्रोत्तरादयो ग्रन्थाः पश्चादाचार्यैं रचिताः । अस्य व्याकरणस्य कातन्त्रविभ्रमादयः केचिद् ग्रन्था वैशिष्ट्यमापादयन्ति ।

25. THE VALUE OF SANSKRIT POETRY

KU. P. K. GAYATHRI, BANGALORE

An attempt is made in the present paper to review the "Value of Sanskrit Poetry" hitherto held in esteem. The Sanskrit Poetry which traces its origin to Ṛgveda, has been given a good deal of importance by the rhetoricians. The paper suggests further that the criticism of Sanskrit Kavya went hand in hand with the compositional activity of Sanskrit Poetry. The aesthetic and the sublime value of Sanskrit Poetry is stressed to be its ultimate aim. Attempt is also made to marshall the data about the subject as systematically, clearly and shortly as the profundity of the subject will follow.

26. SAHṚDAYALĪLĀ—A CRITICAL STUDY

VED KUMARI GHAI, JAMMU

Feminine beauty has been the subject of art and literature in India since very early times. Sahṛdayalilā—a very small work of 12th century A. D. by Kaśmīrī rhetorician Ruyyaka—describes the elements which form feminine beauty and the factors which lead to its enhancement. This canon on female charm is divided into four chapters dealing with life, natural qualities, ornaments and accessories of beauty. Chapter first deals with ten natural qualities which are:

Rūpa—Fine visible contours of feminine form.
Varṇa—Colour or complexion
Prabhā—Radiance
Rāga—Loveliness
Ābhijātya—Softness
Vilāsitā—Amorous gestures
Lāvaṇya—Pleasingness
Lakṣaṇa—Special characteristics
Chāyā—Grace
Saubhāgya—Enamouring charm

While defining these qualities Ruyyaka gives new meanings to some of these terms.

Second chapter classifies ornaments or decorations into seven divisions. These are:—

1. Ornaments of jewels which are of thirteen types.
2. Ornaments of gold of nine varieties. From the point of view of mode of wearing, these ornaments are of four types—those to be fixed by piercing the limbs (Āvedhya), those to be tied up (Nibandhanīya), those to be worn (Prakṣepya) and those to be put round (Āropya).
3. Dresses of various types made of linen, cotton, silk and wool.
4. Floral decorations.
5. Decorative substances like unguents, oils, incenses and dyes.
6. Decorative arrangements include shaping the eye brows and arranging hair in artistic knots.
7. Miscellaneous decorations include drops of perspiration, effects of intoxication and various leaves, flowers etc.

Third chapter describes youth as the life of beauty.

Fourth chapter deals with eight types of accessories of beauty like the presence of the lover, good accomodation, servants etc.

The work thus throws some light on the standard of living of the people of Kaśmīra and their high aesthetic sense.

27. SAURA-PURĀṆA—A STUDY

DR. G. H. GODBOLE, BOMBAY

The Saura Purāṇa is considered as an appendage or khila of the Brahma Purāṇa. It consists of two parts—the first as told by Sanatkumāra while the second by Sūrya (9-13-14).

In the present article, an attempt is made to analyse in a critical manner the different didactical and mythological details found in this Purāṇa.

The various didactic and religious matters discussed here are as follows:

(a) The importance of various types of dānas
(b) The means of Yogic practices
(c) The four Varṇas and Āśramas
(d) Śrāddha Vidhi
(e) Prāyaśchitta Vidhi
(f) Various Vratas like Kṛṣṇaṣṭamī—Śrāvaṇa dvādasī, Anaṅgatrayodaśi etc.

Among the mythological details, a significant contribution appears to have been made by the story of Viśruta and Urvaśī.

Whether this legend had any impact on the play of Kālidāsa is a matter of great doubt. The philosophical attitude of the wife of Viṣṇu, who makes a virtue out of necessity corresponds to the attitude of Kāśīrājaputrī.

Besides, the legends of Upamanyu, Pralhāda, Jālandhara, Sudevī are intended to glorify Śiva. The Purāṇa though Saivite in character appears to be quite generous in its attitude towards Viṣṇu and other deities—though they are regarded as subsidiary.

Last but not the least mention must be made of the fact that the Purāṇa also eulogises Mahākāla of Ujjain.

28. PURUṢOTTAMA—WHO IS HE ?

DR. SIDDHESHWAR HOTA, PURI

Trikāṇḍaśeṣa as a lexicon has been practically written by Purusottama as narrated "Ayam Prayatnaḥ Puruṣottamasya." In the beginning of Christian culture introduced in India by Britishers, scholars on Indology opined that Puruṣottama belonged to the Halāyudha clan of Vaṅgadesa, but on the other hand, the author of Trikāṇḍaśeṣa wrote two other works known as Harabali and Ekākṣara Kośa. Later on Nāmamālika was discovered as produced by Puruṣottama Deva. These texts undoubtedly testify to the exact information of Puruṣottama Deva who is no other than the Gajapati King of the Greater Utkal of the 15th Century A. D.

The paper discloses the authenticity of the author of Trikāṇḍaśeṣa as the Gajapati Sri Sri Sri Puruṣottama, most powerful and learned King and reputed writer of the 15th Century A. D. with critical and comparative study of literary, linguistic and historical facts as revealed from his works and the works of his contemporaries.

29. BHOJA'S TREATMENT OF THE INDECLINABLES IN THE ŚṚṄGĀRAPRAKĀŚA

DR. S. VENKITASUBRAMONIA IYER, TRIVANDRUM

In Bhoja's *Śṛṅgāraprakāśa*, the well known treatise on Alaṅkāraśāstra, the first eight chapters are devoted to grammar. Therein we get an exposition of the different topics on grammar and discussions on them unlike in his purely grammatical work, the *Sarasvatīkaṇṭhabhāraṇa*, which is in the form of sūtras mainly following Pāṇini but with additions to make its scope

more comprehensive. In the *Śṛṅgāraprakāśa* the authority cited is always the *Aṣṭādhyāyī* and not his own work.

In the parts dealing with indeclinables in this work we find an elaborate and original classification, formal as well as functional, with illustrations. The *avyaya* is defined as that *prātipadika* which is without gender, number and case. It is divided into six, namely the *avyaya* proper, *nipāta*, *gati*, *upasarga*, *karmapravacanīya* and *vibhaktipratirūpa*, the last one being based on form and the others based on sense and function. The first and the last have two types and the second six, and each of these has six varieties. The fourth also has six varieties. The third and the fifth are not classified but enumerated and illustrated following Pānini. The sixfold classification, however, is a common feature all through the work. The expletives come under a subdivision of the nipātas. It is pointed out that while the *avyaya* proper is either *sattvagandhi* or *asattvagandhi*, the others are *asattvārthābhidhāyins;* the *gatis* are those nipātas which are capable of compound formation; such of the gatis as are capable of combining with roots changing their sense are *upasargas; karmapravacanīyas* are particles laid down in certain specific meanings and indicating an implied action which establishes the relation between an expressed action and its result.

A close examination shows the following:

(1) There is novelty in the classification and originality in devising the many subdivisions. (2) The different subdivisions are not exclusive of one another, and they are not meant to be so, and therefore one and the same indeclinable occurs under different categories. (3) Some words which are generally taken as nouns or verbs are given as indeclinables and the usage, as such, of some of them is established. *Rodasī*, *āpaḥ*, *hāhā*, *hūhū*, *dvandvam*, *paśya* etc., are some among them. (4) The problem whether the indeclinables are *vācakas* or *dyotakas* is discussed and the conclusion is that (a) the *gatis* are vācakas, (b) some of the *upasargas* are vācakas, some dyotakas and others neither, being without any particular sense, (c) the *karmapravacanīyas* and the rest of the nipātas are dyotakas. It is also indicated that some of the *avyayas* proper are vācakas and others dyotakas. (5) The indeclinables dealt with are larger in number than in other works including the Gaṇapāṭha, and subtle differences in usages are clearly brought out. (6) While the author can be seen to have drawn upon the *Nirukta*, the *Mahābhāṣya*, the *Vākyapadīya* and the *Pāṇinīyagaṇapāṭha*, quite a lot seems to be based on his own observation. (7) Kṣīrasvāmin in his *Nipātāvyayopasargīya* and Tilaka in his vṛtti thereon seem to have largely drawn upon this work of Bhoja.

30. A NEW APPROACH TO THE STUDY OF VYABHICĀRIBHĀVAS

BASANT JAITLY, JAIPUR

The word emotion has been differently described and explained by different psychologists, but all agree that it is a complex state of organism. The Sanskrit synonym for emotion, 'Bhāva', too has a similar characteristic. This gives us enough ground to point out that we may study and probably understand Bhāva in a better way if we resort to the discoveries of modern psychology. The end of the paper, therefore, is to study Vyabhicāribhāvas in the light of modern psychology.

The problem of classifying emotions has kept aestheticians, philosophers and psychologists occupied, both in the east and the west, since Bharata and Descartes; but no satisfactory classification has yet been made. However, the attempts made by our Sanskrit poeticians are definitely praiseworthy as they are more akin to modern psychology. Their concept of transitory emotion is scientific and the list of these transitories is capable of incorporating all the probable mental attitudes in its fold. But it still needs a further classification in order to become more scientific and this classification may, at first, be based on the quality of the feelings i.e. their being pleasant, unpleasant, indifferent or two fold in nature. On the basis of this classification we come to the conclusion that out of the thirty three Vyabhicārians Garva, Harṣa, Mada, Dhṛti and Autsukya are pleasant, Vṛīḍā, Asūyā, Amarṣa, Avahittha, Trāsa, Viṣāda, Śaṅkā, Cintā, Ugratā, Moha, Ālasya, Unmāda, Glāni, Apasmāra, Maraṇa and Vyādhi are unpleasant, Vitarka, Mati, Nidrā, Vibodha, Supta and Nirveda are indifferent and Āvega, Smṛti, Dainya, Jadatā, Capalatā and Śrama are two-fold in nature. It is a well known fact that in the process of aesthetic experience, pleasant and unpleasant, basic emotions are strictly accompanied by the same sort of Vyabhicārins. However, the two-fold Vyabhicārins may appear with both, the pleasant and unpleasant, basic emotions. The indifferent Vyabhicārins do not possess any definite nature. They may emerge with any basic emotion and in all the eases they acquire the character of the basic emotion.

The list of the Vyabhicārins indicates very clearly that their scope is comprehensive. All the mental dispositions, conscious attitudes of mind, mental affections and what apparently seem to be certain bodily situations are included in the list. This gives us enough solid ground to attempt another classification and to study them from a new angle. On the basis of this classification, the Vyabhicārins may further be divided into potent emotions, mental dispositions, conscious attitudes of mind, mental affections and bodily situations. Garva, Lajjā or Vṛīdā and Asūyā are potent emotions, Āvega, Amarṣa, Avahittha, Autsukya, Trāsa, Harṣa and Viṣāda

are mental dispositions, Śaṅkā, Smṛti, Mati, C̄inta, Vitarka and Dhṛti are conscious attitudes of mind, Dainya, Mada, Ugratā, Jadatā, Moha, Svapna, Ālasya, Capaltā, Unmāda and Glāni are mental affections and Śrama, Apasmāra, Maraṇa, Nidrā, Vibodha and Vyādhi appear to be bodily situations.

The Vyabhicārins have thus been classified and examined in this paper on the above mentioned lines and we have reached the conclusion that they are nothing but pure transitory emotions if seen in connection with their respective bodily and visceral changes that accompany them. They have their psychic side also like all other emotions and they are sometimes viewed to emerge separately. In such a situation, they may be relished though they are not found to be as pleasurable as Rasa.

31. THE CONCEPT OF SĀDHĀRAṆĪKARAṆA—A REASSESSMENT

DR. R. S. JAITLY, JAIPUR

The concept of Sādhāraṇīkaraṇa is well known. It is a state of self identification with the imagined situation, wherein the Vibhāvas and sthāyibhāvas etc. are stripped of their individual and personal aspect and are universalized. The spectator attaims here the state of universal experience where his 'svatā' and 'paratā' transcend their particularity. In this aesthetic state of consciousness the things of ordinary life appear in a completely different form and the literary enjoyment becomes a meeting of the universals.

The basic objections to the concept are as follows:

1. By accepting the process of Sādhāraṇīkaraṇa, as it stands, we in our literary enjoyment, are virtually forced to contemplate abstractions. Consequently our interest in reading the different varieties of a particular type of literature will be lost, as every variety will convey the very identical universal. But the matter is just the reverse. There is no monolithic entity called the universal man.

2. The experiences of sahṛdayas also challenge the concept. With some characters the process of universalization yields varied results. They are identified differently. The process of Sādhāraṇīkaraṇa is not the end of the matter, it is only the half way of it. If we put the full stop here, the said concept is sure to break down.

3. Everything of the character is never universalized. The similar points are the only points of contact and therefore, the similar points are universalized, not the dissimilar ones. There are only degrees of Sādhāraṇī-karaṇa, complete Sādhāraṇīkaraṇa is a myth.

4. The impersonality in this respect does not mean the total lack of personal element. It only means the extension of personal touch. It maintains the aesthetic distance and creates a proper atmosphere for art-experience in general.

32. PATTRAKAUMUDĪ

DR. S. S. JANAKI, MADRAS

The Pattrakaumudī is already known to the world of scholars as one of the few specimens of epistolary literature in Sanskrit and also as a work attributed to Vararuci. The entire text is analysed here, for the first time, in a detailed and critical manner and the apocryphal nature of the work is shown.

33. NĀNDĪ STANZA OF THE UTTARARĀMACARITAM

DR. A. N. JANI, BARODA

The nāndī verse of the Uttararāmacaritam of Bhavabhūti has proved a hard nut to crack. Several minds have tried to tackle it in their own way. In the present article, the interpretations of the Sanskrit Commentators as well as of several annotators have been discussed and an humble attempt is made to point out as to which one of the several interpretations could possibly be nearer to the one contemplated by the author.

34. ON SIGNIFICANT REPETITIONS IN THE *SVAPNAVĀSAVADATTA*

K. P. JOG, POONA

It is often said of Bhāsa that he repeats himself, rather too much. Such repetitions in his plays (most of which are small in extent), it is feared, detract from the merit of his otherwise delightful dialogues. This paper attempts to study the repetitions of words and phrases (i.e. sentences) in the *Svapnavāsvadatta* and to show that almost all of them are a proof of Bhāsa's remarkable skill in the use of the dialogues towards bringing out the subtleties of different characters and situations. The repetitions in the dialogues are indeed intentional and, therefore, a pointer to an important achievement of the playwright.

35. संस्कृत-नाट्यान्तर्गतं विद्यार्थि-जीवनम्

डा० दतात्रय गणेश जोशी, अहमदनगर

विद्यार्थिजीवनं विद्याप्राप्तये । तस्य कालः प्रायः पञ्चमवर्षादारभ्य सप्तदशपर्यन्तं बहुशो विद्यते । क्वचिदध्ययनारम्भश्चिरेण भवितुमर्हति किन्तु सा मर्यादा कदापि चतुर्विंशति-वर्षादूर्ध्वं नैव ।

विद्या गुरुशुश्रूषयैव प्राप्यते । शुश्रूषमाणाय गुणवते विनयोपपन्नायैव शिष्याय प्रदत्ता विद्या वीर्यवती भवति । अतो गुरुणा परीक्ष्य शिष्यं सम्यगनन्तरमेव विद्या प्रदातव्या । विद्याभ्यासे वेदाध्ययनमन्तर्भूतम् । अतः परं सकलाः कलाः दण्डनीत्यादयश्चतुर्दश विद्या अपि तस्मिन्नध्ययनेऽन्तर्भूताः ।

अनध्यायः कालिकोऽकालिकश्च । तत्र कालिकोऽमावास्या-पौर्णमासीत्यादयः, अकालिकश्च कारणेन । क्वचिदध्ययनार्थमाश्रमान्तरगमनं यदात्यावश्यकं तदैव कार्यम् ।

एवं विद्या कष्टसाध्या । कष्टेन प्राप्तैव विद्या फलाय । शिष्यस्यात्यन्तिकं हितमेव गुरोः समाधानम् । शिष्यस्य विजयो गुरोरेव विजयः । अधुनाप्येतदेव कुलव्रतं सर्वेषां गुरूणाम् ।

36. A STANZA FROM THE MAHIMNSTAVA

DR. S. G. KANTAWALA, BARODA

It is proposed to discuss the theme of *analaskandha* and its ascending by Brahmā and its descending by Hari in search of its upper and lower extremity-points as mentioned in the stanza: *tavaiśvaryaṃ yatnād yad-upari Viriñco Harir-adhaḥ paricchettuṃ Yātāv-analam-analaskandhavapuṣaḥ* by tracing its antiquity and its ramifications in the Purāṇic literature and iconographic representations.

37. THE CONCEPT OF TRAGEDY AND SANSKRIT DRAMA

V. D. KATAMBLE, KOLHAPUR

Introductory

The dramatic literature in Sanskrit is said to have no Tragedy. And consequently, it is believed to be less serious and realistic in its approach to human life. It is my intention, in the present essay, to ransack the possible reasons for the so-called absence of Tragedy in Sanskrit. It will also be my endeavour to establish the fact that Hindus did have Tragedy, though not any concept of Tragedy as such.

The absence of Tragedy in Sanskrit is established by subjecting it to

the Aristotelean concepts and criteria. A parallel study of Aristotle and Bharata thus becomes necessary.

Reasons for the absence of Tragedy

The reasons are various: religious, cultural, philosophical, historical, social, psychological, literary and technical. The Western Tragedy is a product of Greek culture. In Greek, where Tragedy originated, the concept of Destiny was very powerful. No man—even a meritorious hero—could escape the deadly decrees of Destiny. For Hindus, however, Destiny, though almost unavoidable was never unconquerable. Destiny was as good as a punishment according to the Greek idea; for the Hindus, it was just an atonement. The tragic Error (Hamartia) in the Greek theory dragged the hero to sufferings and death. The Indian hero was put to sufferings but not to death.

The Hindu ideas of Transmigration, Prārabdha, Śivetarakṣati, Phalāgama, faith in the ultimate victory, final Ānanda, the Theory of Rasa, Victory of Truth, Austerity, Merit, Re-Union, the Puruṣārthas, and Mokṣa etc. avoided tragedy both in life and literature.

Being patronised by kings, and mainly being confined to the courts and palaces, the Sanskrit Drama was deterred from being Tragedy. Its indebtedness to Epics and Legends and Buddhism could not give rise to Tragedy. The creative artist was held as a Moral Teacher and not a Tragedian. The concept of Rasa also prevented the rise of Tragedy.

Technical conventions and social taboos laid down by Bharata and other theoreticians are also factors responsible for the absence of Tragedy.

Sanskrit did have Tragedy

Even among the Westerners, there is a total disagreement regarding the definition, nature and function of Tragedy. Aristotelean, Chaucerian, Shakespearean and the later theories contradict with one another. This being the case, the Sanskrit drama need not be charged with the absence of Tragedy.

The concepts of Katharsis, Hamartia, Conflict, and the elements of Tragedy such as Plot, Character, Hero, Diction, Thought etc. are quite common in Sanskrit drama.

The Rāmāyaṇa and the Mahābhārata, the earliest sources of the Sanskrit drama, are the best tragedies, that India has produced.

Sanskrit, thus, did have tragedy and a serious and realistic approach to the problem of human life.

३४. अर्थगुणसम्पद् वामनीया

डा. प्रभाकर नारायण कवठेकर, इन्दौर

रीतिरात्मा काव्यस्ये' ति सूत्रे स्वग्रन्थे काव्यालङ्कारसूत्रवृत्तौ वामनेन रीति-माहात्म्यं स्वीकृतं, तत्रैव तस्यायं रीतिवादो गुणसापेक्ष इति न विस्मर्तव्यम् । अर्थगुणानां विवेचने हि वामनो विशिष्यते । स तु मौलिकरूपेण गुणवादी एव, यतः 'विशेषो गुणात्मा' इति सूत्रेऽपि गुणात्मकथनम् ।

वैदर्भ्यां 'गुणसाकल्यात्' सैव ग्राह्येति वामनस्याग्रहः । अपरञ्च प्रथमेऽधिकरणे स एव कथयति–– 'तस्यामर्थगुणसम्पदास्वाद्या' इति । विद्वद्भिर्नोपेक्षणीयमिदं सूत्रम् । वामनस्तु सकलगुणेष्वर्थगुण-सौन्दर्यस्यैव पक्षपाती । अस्मात् सूत्राद् वामनीयः सिद्धान्तः निम्नलिखित-रूपेण ग्रहीतुं शक्यः––

(१) अर्थगुणानां सम्पद् वैभवं वा पूर्णं सौन्दर्यशालि रूपं धारयति । तद् हि वैभवमेव काव्ये प्राधान्यं धारयति ।

(२) एषा सम्पद् शब्दगुणेष्वपि वर्तते किन्तु अर्थगुणेषु या सम्पत् सा 'आस्वाद्या' भवतीति वामनीयः सिद्धान्तोऽपि महत्त्वपूर्णः । वामनेन प्रथमत एवार्थगुणानाँ महत्वपूर्णोऽयमास्वाद्यमानताधर्मः संस्थापितः । अयमेव धर्मो वामनानन्तरं रसधर्मत्वेनार्वाचीनैराचार्यैः पुनः स्थापितः । रसस्यास्वाद्यत्वमर्थवशादेव । वामनेन तदेवास्वाद्यत्वमर्थगुणेषु स्थापितमिति वामनस्यायं मौलिको विचारः ।

स्वग्रन्थेऽर्थगुण-विवेचनप्रसङ्गेऽर्थमपि 'व्यक्तः सूक्ष्मश्चेति' द्विधा विभज्य तत्र सूक्ष्मार्थस्य स्वरूपमाह वामनः––

'सूक्ष्मो भाव्यो वासनीयश्चे'ति ।

अत्रापि च 'भावुकानामवधानमात्रेण विमर्शो भावना, तद्योग्यो भाव्यः सहृदयसद्व्यवहार-समुल्लसितसंस्कारसम्पन्नो योऽवधानप्रकर्षस्तेन गम्यो वासनीय' इति कामधेनु-टीकायां यदुक्तं, तत् सूक्ष्मस्य व्यङ्ग्यार्थरूपमेव प्रकटयति । सूक्ष्मो न हि व्यङ्ग्यार्थस्वरूपिणो रसाद् भिन्नः । वामनेन निर्दिष्टयोः तदुदाहरणयोः शृङ्गाररस एव व्यज्यते । भाव्यस्यार्थस्य वासनीयं रूपं ह्येका-ग्रताप्रकर्षं प्रकटयति, प्रकर्षोऽप्येषः सद्यःपरनिर्वृतिरूपः सहृदयहृदयानां सुसंवेद्यः काव्यधर्मः । भरतेनाप्यस्मादेव कारणात् पूर्वमेव 'सवासनानां सभ्यानां रसस्यास्वादनं भवेदिति' प्रोक्तमेव ।

वामनेन स्पष्टरूपेण रसस्योल्लेखः कान्तिगुणलक्षणे कृत इति सर्वैरेव ज्ञायते, 'दीप्तरसत्वं कान्तिः' इति । वामनात् पूर्वं भामहेन रसतत्त्वमलङ्कारेष्वेवान्तर्भावितम् । दण्डिना तु माधुर्य-गुणप्रसङ्गे 'मधुरं रसवद् वाचि वस्तुन्यपि रसस्थितिः' इति रसस्योल्लेखः कृतः । किन्त्वत्रापि दण्डिना शब्दस्यार्थस्य च द्वयस्यापि कृते कृतोऽयं रसशब्दप्रयोगः । तत्कथं शब्दस्य रसरूपत्वम् ? वस्तुतस्तु सामान्य-सौन्दर्यापेक्षयैव दण्डिनात्र रस-शब्दस्य प्रयोगः कृत इति वक्तुँ शक्यते । दण्डिनात्वन्यत्रापि 'सानुप्रासा पदासत्तिरपि रसावहा' प्रोक्ता, तत्र हि वाक्यमाधुर्यगुणापेक्षयैव रस-विधानम् । तथा च, दण्डिना 'माधुर्ये दर्शितो रस' इति वाक्येऽपि रसवदलङ्कार-प्रसङ्ग-वशाद् रसस्योल्लेखोऽकारि, तथापि सोऽपि सामान्य-सौन्दर्यपेक्षयैव । वामनेन तु दण्डिनः 'रस'-शब्दप्रयोगं त्यक्त्वा 'वैचित्र्य'शब्दस्यैव माधुर्यलक्षणे प्रयोगः कृतः––'उक्तिवैचित्र्यं माधुर्यम्' इति ।

तत्सुस्पष्टमेव यत् काव्यशास्त्रे प्रथमत एव वामनस्याऽयमुद्योगः रसस्य स्वरूपकथने ।
वामनेन यथार्थगुणसम्पद्विषये 'आस्वाद्यतायाः' प्रथमत एवोल्लेखः कृतः, तथैव तेनेदं सूत्रमपि न्यस्तम्––

'तदुपारोहादर्थगुणलेशोऽपि' इति ।

वामनस्य वैदर्भीग्रहणे चाग्रहः, तस्यामेव 'अर्थगुणसम्पद् आस्वाद्या' अत एवार्थगुणानां प्राधान्यं काव्ये स्वीकृतं वामनेन । न केवलमर्थगुणानां सम्पदेव, अपि तु 'अर्थगुणसम्पदो' यदि लेशोऽपि स्यात्तर्हि सोऽपि 'आस्वाद्यो' भवतीति वामनमतम् । अर्थगुणवैभवोपधानतस्त्वर्थगुण-लेशोऽपि 'स्वदते' इति यदुक्तं तेन, तदपि नोपेक्षणीयम् । यतो हि, कोऽयमर्थगुणलेशो भवेदिति टीकाकारैर्न स्पष्टीकृतम् ।

अर्थगुणलेशोऽयं वाच्यार्थसौन्दर्यवशादास्वाद्यं गुणीभूतव्यङ्ग्यं वस्त्वलङ्कारव्यङ्ग्यरूपो वा ध्वनिरिति ग्रहीतुं शक्यो न वेति सुधीभिर्भाव्यम् ।

वामनोक्तदिशार्थगुणवैभवं रसरूपमास्वाद्यमेव, तत्साहचर्याद् अथवा रसादिव्यङ्ग्य-स्योपधानत उपरञ्जनेन वापुष्टस्य रसस्य रसलेशस्य वा 'आस्वादनं' भवतीति वामनाशयः । अयमेव 'अर्थगुणलेशः' अर्वाचीनैर्वामिनोत्तरकाले व्यञ्जनास्वीकरणादनन्तरं वस्त्वलङ्कारध्वनिरूपे गुणीभूतव्यङ्ग्यालंकाररूपे च काव्ये स्वीकृतः । वाच्यार्थ-सौन्दर्यशालिन्यपि काव्ये ईषद्रसस्थितिस्तु स्वीकृता एव रसात्मवादिभिः । वामनेन सैव स्थितिः स्वसूत्रवाक्येन पूर्वमेव प्रकटीकृता ।

रसो ह्यर्थगुणस्य वैभवमिति स्वीक्रियते चेत्तर्हि रसेनोपरञ्जितस्य वाच्यार्थस्यापि चमत्कारः 'स्वदते' इति वामनीयं मतं फलितं भवतीति विचारणीयः पक्षः ।

39. MASTICATING OF RASA THROUGH NĀṬYA

DR. MOHD. ISRAIL KHAN, ALIGARH

With the intention to create *Nāṭya*, the fifth *Veda*, Brahmā amassed the recitative (pāṭhya) from the *Ṛgveda*, the song (*gīti*) from the *Sāmaveda*, representation (*abhinaya*) from the *Yajurveda* and sentiments (*rasa*) from the *Atharva Veda* (NŚ., I. 17). Amongst these constituent elements of Sanskrit drama as adumbrated by Bharata, sentiment occupies an important place, for Nāṭya is called 'Rasāsraya' (*rasāśryaṃ nāṭyam*). In *Nāṭya*, one happens to experience Rasa through the representation and by dint of the latter, the former reaches its culmination.

On the stage, the character presents the histrionic representation to arouse Rasa in the receptive audience (sahṛdaya sāmājika) and thereby to bring them to the stāge of identification (tādātmya-pratīti). Rasa before reaching its climax, undergoes a combination of determinants (Vibhāva), consequents (Anubhāva) and complementary psychological states (Vyabhicāri-bhāva) tatra vibhāvānubhāvavya bhicārisaṃyogād rasaniṣpattiḥ—NŚ., VI 32). This theory of Rasa put forth by Bharata has been defined variously by different schools. Among them, besides Viśvanātha and

Mammaṭa, worth noting are Bhaṭṭa Lollaṭa, the propounder of the theory of utpattivāda, Śaṅkuka of Anumitivāda, Bhaṭṭanāyaka of Bhuktivāda and Abhinavagupta of Abhivyaktivāda. The interpretations have been applied so far only with poetry, but in Nāṭya, the goal being the same as that of poetry, the process leading to the ultimate stage, is more spantaneous.

In this paper, an humble attempt has been made to give a detailed account of Rasa as experienced through Abhinaya, representation. There are four kinds of Abhinaya. Āṅgika, Gestures, Vacika, Words, Āhārya, dresses and make-up Sāttvika. Of these, the gesture is of three kinds, viz., that of the limbs (śārīra), face (mukhaya) and movements of the entire body (ceṣṭākṛta), including Śākhā (nṛtta), Aṅga and Upāṅga. Drama in its totality rests on the six major and minor limbs and of these, the eyes and eyebrows, lit. glances, making up their number thirty six, express various sentiments. The glances expressing sentiments, besides states, are kāntā, Bhayānakā, Hāsyā, Karuṇā, Adbhutā, Raudrī, Vīrā and Bibhatsā and are used in the erotic, terrible, comic, pathetic, wonderful, furious, heroic and disgusting. Another categorical classification of this Dṛṣṭi-Abhinaya is called Rasajā, Sthāyibhāvajā and Sañcāribhāvajā Dṛṣṭi-Abhinayas. In Dṛṣṭi Abhinaya, on the part of the spectator, there is the complete masticating of Rasa.

Similarly, Vācika, Āhārya and Sattva add greater grandeur to Abhinaya. What is meant by Vācika, Āhārya and Sattva and how they help in experiencing Rasa in Abhinaya, is detailed subsequently in this paper. Here, the viewpoint of several authorities on Nāṭya, like Mahendra Vikrama, Abhinavagupta, Sāgaranandin, Rāmacandra-Guṇacandra, Śāradātanaya, Nandikeśvara, Śinghabhūpāla, Aśokamalla, Rūpagsvāmin, Sundara Miśra, etc., are taken into account, keeping in mind the releavance of the subject matter to be discussed.

40. IDENTITY OF HARADATTA, THE AUTHOR OF THE PADAMAÑJARĪ WITH HARADATTA- THE COMMENTATOR OF THE DHARMAŚĀSTRA WORKS.

D. K. Kharwandikar, Ahmednagar

The present paper seeks to throw some new light on the problem of the identity of Haradatta (HD) the author of the Padamañjarī (PM) a learned commentary on the Kāśikā and HD, the commentator of the Dharmaśāstra works. Scholars like Bühler, Winternitz and MM. P.V. Kane have thought of this problem. But none has established the identity of these two HDs with certainty. The present essay considers all the grounds that vouch this identity

The grounds are briefly as follows:—

(1) HD of the Dharmaśāstra works belonged to the Cola country i.e. South India. This is vindicated by the use of Dravidian words and references to the Cola country and the river Kāveri, and references to the popular customs of the Colas in his commentaries.

Similarly HD in the PM has used Dravidian words and he calls himself a Southerner.

(2) HD in his commentaries on the Kalpasūtras meticulously follows the rules of grammar. He is very particular about recording the deviations from Pāṇini's grammar. On the contrary, there are numerous references to the Kalpasūtras in the PM and they attest to his deep mastery of that subject.

(3) Both these HDs were devotees of God Śiva. This is suggested by the benedictory stanzas of their works and the name Haradatta itself.

(4) Mss. of PM and the commentaries on the Kalpasūtras give the name as Haradattamiśra. Some of the later writers (e.g. Śaṅkarabhaṭṭa in his Dvaita-nirnaya) make no distinction between these two HDs.

(5) *Parallelisms*—(i) Under Āpastamba Dharmasūtra (A Dh Sū) II. vii 17.4, HD interprets the word "sṛṣṭaḥ' as 'utsāhavān'. This is corroborated by the use of this word in Pāṇ's Sū 1.3.38 (Vṛttisargatāyaneṣu Kramaḥ) and Gautama Dharmasūtra (G Dh Sū) XXII.11.

Under G Dh Sū he explains the word 'sarga' as 'utsāha' or 'niścaya'. Now in his PM under Pāṇ's Sū 1.3.38 he accepts the sense 'utsāha' assigned to the word 'sarga' by the Kāśikā and cites the above G Dh Sū.

(ii) The explanation about the prolation (pluti) of vowel in the proper names in the PM under Pāṇ's Sū VIII.ii.83 is almost identical with the similar disquisition under ĀDh Sū. I.ii.5.18 and GDh Sū. VI. 5.

(iii) The passages describing the eulogy of grammar under Ā Dh Sū. II.iii.7.11 and the introductory part of the PM (Vol I., pp.6-7) are identical *verbatim et literatim*.

Even on the ground of style, mode of expression and the way of considering various readings both these HDs have much in common. This evidently shows that both these HDs must have been identical.

41. ALAṄKĀRAS IN KUMĀRADĀSA'S JANAKĪHARAṆA

DR. K. KRISHNAMOORTHY, DHARWAR

Though it is well-known that our extant works on Poetics attempt only a schematic classification of figures of speech actually used by classical Sanskrit Poets, a critical study of the Mahākāvyas themselves from this point of view has not been undertaken, barring Kālidāsa's writings. A

study of the published cantos of Kumāradāsa's *Jānakīharaṇa* would yield rich dividends, as indicated in the paper:—

1. *Paryāyokta:*

पदं नवैश्वर्यबलेन लम्भितं विसृज्य पूर्वं समयो विविच्यताम् ।
जगज्जिघत्सातुरकण्ठपद्धतिर्न वालिनैवाहिततृप्तिरन्तकः ।।

This may be compared with the same figure in Vālmikī used in the context, but in a more concise form:—

न स सङ्कुचितः पन्थाः येन वाली हतो गतः ।
समये तिष्ठ सुग्रीव मा वालिपथमन्वगाः ।।

Kumāradāsa's use is reminiscent of Bhāravi and Māgha (cf. Bhāravi, III. 19 & 20) in being more ornate than Vālmīki and Kālidāsa. A study of even single figures thus throws fresh light on the development of Alaṁkāras. In Kumāradāsa, we see the beginning of a scholarly tendency to write poetry to fit in the rules of particular figures, instead of providing examples for new rules as in Kālidāsa. This is indeed the reason which gave rise to the *Dhvani* theory.

Since Kumāradāsa's verses are quoted in Jānāśrayī Chhandas of about 600 A.D. and by Vāmana of the 8th Century, the doubts about his early date raised by Keith and others are now clearly removed.

42. चाणक्यनीति और विदुरनीति—तौलनिक अभ्यास

मनीषा कुलकर्णी, फैजपुर

चाणक्यनीति और विदुरनीति का तौलनिक अभ्यास करना प्रस्तुत प्रबंध का उद्देश्य है। इन दो नीतियों में अनेक सदृश विचार पाए जाते हैं। इस समानता को दिखाने का प्रयत्न प्रस्तुत प्रबंध में किया है।

महाभारत के अन्तर्गत विदुरनीति में कौरव तथा पांडव इनके आपसी झगड़े का वर्णन कम है। उसमें सामान्य जननीति का वर्णन ही अधिक है। राजनीति के बारे में आये कई वचन भी इसमें पाये जाते हैं। जननीति और राजनीति में बहुत कम अन्तर है। सामान्य मनुष्य के लिये जितनी बुद्धि आवश्यक होती है उतनी राजा के लिए भी आवश्यक होती है ये न भूलने पर ही विदुर के किये उपदेश की पठनीयता प्रतीत होगी। उनके वक्तव्य में अनेक वचन ऐसे हैं जो राजा को भी लागू होते हैं। इस दृष्टि से इन वचनों की ओर यदि हम देखें तो उनकी यथार्थता को और औचित्य को समझने में हमें कोई कठिनाई न होगी। कौटिलीय अर्थशास्त्र तो पूर्णरूप से राजनीति का ऊहापोह करने वाला ग्रंथ है।

ये तुलना करते समय मुख्य रूप से चारों पुरुषार्थं खासकर धर्म और अर्थ, स्वामी अर्थात्

राजा की आवश्यकता, उसके लिए आवश्यक गुण, उसके कर्तव्य, अमात्य और उनकी आवश्यकता, इनके आवश्यक गुण और योग्यता, विविध उपधाराओं की सहायता से उनकी परीक्षा, मंत्रि-परिषद्, दूत, उनकी आवश्यकता, प्रकार और कर्त्तव्य और गुप्तचर संघटना आदि विषयों के बारे में विचार किया है ।

महाभारत में आई हुई कथा के अनुसार ब्रह्मदेवजी ने अराजकता नष्ट करने के लिए तथा प्रजा का नियमन करने के लिए एक महान् ग्रंथ की रचना की । उसमें धर्म, अर्थ, काम इन तीन पुरुषार्थों का निरूपण था । तथा त्रयी, आन्वीक्षिकी, वार्त्ता, दण्डनीति इन चार विद्याओं के बारे में विचार विमर्श किया था । दण्डनीति से संबद्ध विविध प्रकरणों की एक विस्तृत सूची इस ग्रंथ में मिलती आहे । वह सूचि कौटिलीय अर्थशास्त्र में दी हुई सूची के बिलकुल सदृश है ।

राजा को जिस प्रकार के कर्त्तव्य निभाने होते हैं उनको मद्दे नजर रखते हुए इन गुणों के विशेष आवश्यकता का प्रतिपादन किया गया है । राजा के कर्त्तव्य के बारे में दोनों नीतियों में विस्तार से कहा गया है । प्रजा की रक्षा करना तथा उसका पालन करना इन दो कर्त्तव्यों पर विशेष रूप से दोनों नीतियों में बल दिया गया है ।

प्रजासुखे सुखं राज्ञः प्रजानां च हिते हितम् ।
नात्मप्रियं हितं राज्ञः प्रजानां तु प्रियं हितम् ।।१।१४।१९

शासन का बोझ उठाने के लिए उसे अमात्यों के मदद की जरूरत होती है । एवं गुप्तचर, दूत आदि की जरूरत होती है । इसलिए इन सब विषयों की चर्चा की है ।

इस तरह अर्थशास्त्र में जो विषय सूत्रस्वरूप हैं उनमें से बहुतांश विषय महाभारतान्तर्गत विदुरनीति में (वा शांतिपर्व में) दिखाई देते हैं । ग्रंथ का प्रतिपाद्य विषय जो कुछ हो––धर्म-शास्त्र हो, इतिहास हो, या अर्थशास्त्र हो; जो कुछ टॉपिक हो, उसके विचार पर दोनों के ज्यादा से ज्यादा मतैक्य है । और वह स्वाभाविक ही है । क्यूँ कि, वे दोनों ग्रंथ रामकृष्ण आदि के समान परम्परा मानने वाले हैं ।

43. A COMPARATIVE STUDY OF DHVANI-KĀVYA AND VARIOUS RAGĀS IN MUSIC—IN THE PRODUCTION OF SENTIMENTS

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The word 'Dhvani' has been used by Ānandvardhana, the founder of Dhvani School, in a technical sense of 'a particular type of Kāvya.' Where the words and their primary meaning convey an additional suggested meaning and that suggested sense excels the expressed sense, the composition is designed as Dhvani. Ānandvardhana has introduced a new function of 'Vyañjanā' for it.

This conception of Vyañjanā was already there in Sanskrit grammar. In fact, vyañjanā is not only the base of best type of poetry (dhvani-kāvya) but is the base of all fine arts like music, sculputure, painting,

dancing etc. Only the means of suggestion are different. Music is comparatively nearer to poetry in all respects. This essay tries to compare music and poetry from the point of view of 'rasa-niṣpatti.'

Ānandvardhana has divided 'dhvani' into three types—(1) Vastudhvani, (2) Alaṁkārdhvani, (3) Rasadhvani. Here 'rasadhvani' is the most important variety of the suggested sense. We find numerous examples of this rasa-dhwani in works of great poets like Kālidāsa, Bhavabhūti etc.

Śṛṅgāra, Raudra, Vīra and Bībhatsa are four basic sentiments and they have Hāsya, Karuṇa, Adbhuta and Bhayānaka as the 'sahacara' sentiments. The ninth is Śānta. (शान्तोऽपि नवमो रसः) All these sentiments are described with their colours and figures and they create specific mental states (चित्तवृत्तिविशेषाः). They have certain qualities e. g. Śṛṅgāra creates mental state of melting (*druti*) because it has a quality of mādhurya or sweetness. This quality of mādhurya is more and more conspicuous in Vipralaṁbha and Karuṇa and is suggested by certain letters. Raudra, Vīra, Adbhuta cause 'dīpti', i. e. blooming, expansion and burning in the heart of a reader because they have quality of Ojaḥ. This quality is suggested by specific letters and long compounds.

In this type of poetry (dhvani kāvya), the words do not convey only the logical meaning but by their associations and sounds evoke in the reader certain state of mind. The same function of vyañjanā works in music also. Only, a musician uses notes instead of words. Music, being solely 'Śravanagocara', occupies somewhat peculiar place among all other fine arts.

Music is a common language of all the people in this world. It is agreed by all that a musical sound can induce certain feelings, as given in Saṅgīta Ratnākara—

'सरी वीरेऽद्भुते रौद्रे धोवीभत्से भयानके। कार्यौ गनी तु करुणे हास्यश्रृंगारयोः मपौ ।।'

But that is not sufficient. Pandit Bhatkhande has divided all rāgas into three groups—

(1) those taking komala रे and ध invoke karuṇa and śānta rasa.

(2) those taking Śuddha रे, ध —invoke Śṛṅgāra rasa.

(3) those taking komala ग, (ध), नी—invoke vīra and other rasas.

First group includes rāgas like Bhairava, Jogīyā, Toḍi, Pūrvi, Pūriya dhanāshri, Shri etc. Second group includes rāgas from Kalyān, Khamāj and Kāfi ṭhāṭ (थाट) as Hindol, Hamir, Kāfi, Bāgeshri etc. Third group is of those which take komala ग ध नि and suggest vīra rasa like Malkauns, Mārwā, Saṅkarā, Aḍāṇā etc. Chatura Dāmodar has also described personal forms of various rāgas and rāginīs in sanskrit verses. This shows that svaras have the independant wealth of suggesting rasa. There are some other factors to determine the relation between rāga and rasa. Even if particular rāgas have same combination of svaras, their effect is not the same, because of the different laya (rhythm), vadi-Saṁvadi, importance given to Uttarānga

or Pūrvānga, and ārohi or avarohi chalan. These factors change the sentiment. Rāga Darbāri and Rāga Aḍāṇā have same combination but the former creates serious and sublime atmosphere and the latter, brisk and exhilarating one. Uttarānga Pradhān rāgas are generally aggressive type, like Vasant, Sohoni, Paraj, Deskār etc. Pūrvānga-Pradhān are emotional like Pūriyā, Multāni, Bihāg etc. The principle of transposition also creates an illusion of some other rāga for some time, taking you away from the leading note, especially in Thumari style.

Music is, no doubt, an art which has direct results. Its impact can be realised only when it is being heard. But the power of suggestion is same in both poetry and music.

The old descriptions of rāgas are not sufficient to determine the exact feeling in a particular rāga. Many times it is more poetic than scientific. Though Prof. G. H. Ranade has given a list of rāgas with their sentiments, that has not been proved scientifically. On the contrary, Sanskrit poetics was very much in an advanced stage. But it has not discussed one important problem 'the role of a poet or a dramatist in rasa-niṣpatti, i.e. whether rasa is realised by the poet himself or not?

We can take the help of music in this respect and can find a definite answer, because music has got the practical side (प्रत्यक्ष कला) and the musician definitely takes pleasure in what he is singing. So can we say that the poet also has a share in the enjoyment caused by the sentiments in his own work?

44. KALPALATĀ-VIVEKA AND BHĀMAHA-VIVARAṆA

DR. V. M. KULKARNI, BOMBAY

Till recently Udbhaṭa's commentary on the *Kāvyālaṃkāra* of Bhāmaha, generally known as *Bhāmaha-Vivaraṇa* was presumed to have been lost beyond recovery. In 1962, however, Gnoli published some fragments from this commentary. Gnoli's identification of his publication with *Bhāmaha-Vivaraṇa* was doubted by Dr. Raghavan. In his paper on *Punaruktavadā-bhāsa* Dr. K. Krishnamoorthy came to the conclusion that the published fragments do represent the genuine *Bhāmaha-vivaraṇa*. The study of *Kalpa-altāviveka*, however, throws some interesting light on this controversy and may go in support of Gnoli's claims. Numerous passeages of the commentary published by Gnoli are beyond any shadow of doubt the source of numerous passages in *Kalpalatāviveka*. They shed abundant light on some of the obseure, ambiguous and knotty verses in chapter V (*Nyāya-nirṇaya*) of Bhāmaha's *Kāvyālaṁkāra*. It borrows most of the passages from *Bhāmahavivaraṇa* when treating of *Doṣas*. A good many of its *Pratīkas* referring to Bhāmaha's text present variant readings from the printed texts.

Some of them are convincingly genuine readings. The text of *Bhāmaha-vivaraṇa* bristles with uncertain and doubtful readings. It is often mutilated as syllables, words, pharases and occasionally sentences are partly or entirely lost. A number of passages from *Kalpalatāviveka* throw light on and render the corresponding passages from *Bhāmahavivaraṇa* intelligible.

45. श्रीहर्षप्रणीते नैषधमहाकाव्ये गर्भसन्ध्यङ्गनिरूपणम्

डॉ० सुषमा कुलश्रेष्ठ, दिल्ली

आचार्यैर्नाटकेषु पञ्चसन्धीनां तेषामङ्गानां च निबन्धनमावश्यकं मतम् । एते सन्धयस्ते-षामङ्गानि च नाट्यशास्त्रदशरूपकसाहित्यदर्पणप्रभृतिषु ग्रन्थेष्वतिविस्तरेणोल्लिखितानि । महाकाव्यलक्षणे आचार्यैः स्पष्टं निर्दिष्टं यत् महाकाव्यमपि नाटकवत् पञ्चसन्धिसमन्वितं भवेत् । आचार्यस्य भामहस्य महाकाव्यलक्षणं दृष्ट्वेदं प्रतीयते यत् पञ्चसंन्धीनां कल्पना यद्यपि प्रारम्भे रूपकाणि लक्ष्यीकृत्याभवत् परमनन्तरन्ते महाकाव्ययोजनार्थमप्युपयोगिनः निश्चिताः । अतो महाकाव्यलक्षणे तेषामप्यन्तर्भावो विहितः । दण्डिनाप्युल्लेखः कृतः यत् महाकाव्यस्य सर्गेषु कथायाः सन्धीनां निर्वाहः क्रियते । आसीन्नाटकेषु सन्धियोजनाविधानं कथावस्तुनोऽपेक्षितांश-ग्रहणार्थमनपेक्षितांशत्यागार्थं च । कथावस्तुनः सन्तुलितं सुश्लिष्टं च रूपं रच्यते सन्धिभिरेभिः । आचार्यरुद्रटानन्दवर्धनविश्वनाथादिभिरपि महाकाव्ये संश्लिष्टानां सन्धीनां योजना निर्दिष्टा । अनेन स्पष्टमिदं यत् महाकाव्यसन्धियोजनायै नाटकसन्धियोजनातुल्यमेव महत्वं प्रदत्तम् । सन्धीनां सम्यक् सन्निबन्धनार्थमपेक्षितमिदं यन्नाटके काव्ये वाधिकारिकप्रासङ्गिकवृत्तयोः, पञ्चार्थ-प्रकृतीनां, पञ्चकार्यावस्थानां चापि सम्यक् योजना भवेत् ।

इत्थं सुनिश्चितमिदं यत् महाकाव्यस्य सन्ध्यङ्गनिवेशं प्रत्यपि महाकाव्यप्रणेतारोऽवधानं दत्तवन्तः । एतस्मादेव कारणात् संस्कृतमहाकाव्येष्वनेकानि सन्ध्यङ्गानि प्राप्यन्ते । महाकाव्येषू-पस्थितेष्वपि सन्ध्यङ्गेष्वस्माकं टीकाकारैस्तान्प्रत्यवधानप्रदानस्यावश्यकतैव नानुभूता तेषां पूर्णोपेक्षा च कृता । तेषां दृष्टिर्नाटकेष्वेव सन्ध्यङ्गानि निभालयितुं व्यापृता ।

श्रीहर्षप्रणीते नैषधमहाकाव्ये पञ्चसन्धीनां तेषान्नवपञ्चाशदङ्गानां च सन्निबन्धनमुपलभ्यते । प्रस्तुतस्य शोधपत्रस्य विषयः उक्तकाव्ये गर्भसन्धेस्तस्याङ्गानां च विवेचनमस्ति । प्रतिमुख-सन्धौ लक्ष्यालक्ष्यरूपतया स्तोकोद्भिन्नस्य बीजस्य सविशेषोद् भेदपूर्वकः सान्तरायो लाभः पुनर्विच्छेदः, पुनः प्राप्तिः, पुनर्विच्छेदः पुनश्च तस्यैवान्वेषणं वारं वारं यत्र भवति सोऽनिर्धारितै-कान्तफलप्राप्त्याशात्मको गर्भसन्धिरित्यभिधीयते । अस्मिन् पताकार्थप्रकृतेः प्राप्त्याशावस्थायाश्च मिश्रणं भवति किन्तु तत्र पताकोपस्थितिरनिवार्या नास्ति ।

नैषधे इन्द्रादिदेवानां विदर्भजाप्राप्त्यर्थं प्रयासोऽस्त्येकं दूरव्यापि कथानकम् । अत एव तत्र पताकार्थप्रकृतिरस्ति । इन्द्रादिदेवाश्च पताकानायकपदमलङ्कुर्वन्ति । कैतवपटुनेन्द्रेण देवदौत्यं स्वीकर्तुं नलं प्रति याचनं, नलस्य येन केनचिदपि प्रकारेण देवदूतरूपेण गमनं, शक्रादिदे-वानां दूतीनां दमयन्त्या कृतं निराकरणं निभाल्य नलस्य हर्षणं, नलदमयन्त्योः संभाषणमन्ते च नलस्य स्वरूपप्रकटीकरणं, स्वयंवरे चागमनस्य वचनप्रदानमस्ति प्राप्त्याशावस्था यतोऽत्र फल-

प्राप्तेराशोपायस्यापायस्य चाशङ्कयावृतास्ति, किन्त्वस्ति तत्र प्राप्तिसंभावना । एवं नलस्य देवदौत्याङ्गीकरणे, दूती-दमयन्ती-संवादे, दूतरूपनलदमयन्तीसंवादे च फलप्रधानस्योपाय-यस्यानेकवारं ह्रासोऽन्वेषणं च प्राप्यतेऽतएवोक्तांशे गर्भसन्धिरस्ति ।

अनन्तरं क्रमेण प्रत्येकस्याङ्गस्य नाट्यशास्त्रीयग्रन्थेभ्यः परिभाषां दत्वा तस्योदाहरणं काव्यतः प्रस्तुतं कविनैपुण्यं च यथावसरं प्रकटीकृतम् ।

46. A STUDY ON THE RULE III 2.38 AṢṬĀDHYĀYĪ

KU. R. LAKSHMI, POONA

In this paper, the changes which take place in the suffix prescribed by Pāṇini and the Vārtikakāra, in the works of the later grammarians have been noted down. The point which deserves notice is this that the words derived by Pāṇini and the Vārtikakāra by the addition of a certain form of suffix have been referred to by the later grammarians belonging to the Non-Pāṇinian school as formed by the addition of a totally different suffix or of the same suffix with a little variation. This paper is a study as to how the later grammarians have been successful in obtaining the same forms of words by the addition of a different suffix. An effort has also been made to find the cause of such changes.

47. SOME THOUGHTS ON THE GROWTH OF PURĀṆA LEGENDS

DR. P. G. LALYE, HYDERABAD

The legends in the Purāṇas owe their origin to the legends or myths in the Vedic Literature. In the Vedic Literature and also in the Epics, the word 'Anvākhyāna' and 'Itihāsa' are significantly used. The tradition of narrations was preserved by the Sūtas.

The legends contained certain elements of Drama also. The Sūtas also introduced morals and certain Dharmaśāstra injunctions. The old Purāṇas, some portions of Mahābhārata and the early portions of these standard Purāṇas, added geneological lists of Kṣatriya heroes, chiefly belonging to the Solar and Lunar races. The Purāṇa legends anticipate a clearly Brāhmanic background, which was provided by the mantras, and the curse-giving capacity of the sages. The Epic sages provided a good material for the development of Purāṇa legends. The Purāṇa legends do not support the view of Pargiter that Brāhmanic tradition was separate from that of the Kṣatriyas.

The words 'Ākhyāna', 'Upākhyāna' and 'Gāthā' furnish a reliable

clue to the solution of the problem of the Purāṇa legends. On an examination it is found, the Purāṇic legends observe five-fold purpose.

1. To give the History-account of the deities or the sages;
2. To give account of the deeds of supernatural powers like Sun, Agni.
3. To describe some divine legends as paradigms of all significant human acts;
4. To enable one to experience 'ritually' the knowledge about a deity, which can be experienced 'ritually.'
5. To enable one to 'live' the myth i. e. to practice the ācāras or Vratas, to proptiate a particular deity.

In this connection, the views of Malinowski on 'Myth' are interesting and throw light on Purāṇa legends (though indirectly). Some Purāṇas, like the Devī Bhāgavata, have adapted legends from non-vedic sources also.

It is concluded that the Purāṇas have incorporated in themselves changing views and values and have preserved many sectarian rituals by glorifying them with legends.

48. AIDS TO INDOLOGICAL STUDIES

N. B. Marathe, Calcutta

Indological studies are getting momentum step by step. It enriches our cultural aspects substantially and as such some attention is paid towards it. Indological studies are pursued not only in India but also in other countries such as Germany, U. S. A., U. S. S. R., Japan, U. K. etc. This is a happy sign that the Indological studies are spread throughout the world during the last two centuries.

Here an attempt is made to note down select important aids to Indological studies so far available for the research student under the following heads:

(1) *Bibliographies:* like Bibliography of dictionaries, Bibliography of Indological studies, Vedic bibliography, Bibliography of Rāmāyaṇa, Bibliography of Mahābhārata, Bibliography of Indian Arts and aesthetics, Bibliography of Kālidāsa, National bibliography of Sanskrit, Bibliography of Indian philosophy, Bibliography of Sanskrit works on Astronomy and Mathematics, Bibiography of Indian coins etc.

(2) *Concordances:* like Vedic concordance, Vedic Kośa, Concordance of Sanskrit Dhātupāṭhas, Concordance of Kālidāsa poems, Upaniṣad Mahāvākya Kośa, Vedic word concordance etc.

(3) *Dictionaries:* such as two way dictionaries, Dictionary of Sans-

krit grammar, Biographical dictionary, Trilingual dictionary, Dictionary of Indian history, Dictionary of technical terms, Classical dictionary of Hindu mythology, Etymological dictionary, Saṅgīta-Kośa, Epigraphical glossay, Comparative dictionary of Indo-Aryan languages, Vedānta dictionary etc.

(4) *Encyclopaedias:* like that of Śaivāgama, Vedic sacrificial rituals etc.

(5) *Histories, digests, reviews:* History of Dharmaśāstra, History of Sanskrit literature, History of Philosophy, Review of Indological studies, Digest of Indological studies, Oriental studies in India.

(6) *Indices:* such as Index translationum, Pada indices, Word index to Bhāgavata, Index to Annals of B. O. R. I., Index to the papers in Commemoration volumes, Index to the papers submitted to A. I. O. C., Vedic Index, Index to Prakrit proper names, Word Index to Patañjali, Purāṇa Index, Descriptive Index to the names and subjects of Rāmāyaṇa, Kālidāsa lexicon, Index to the names in the Mahābhārata, etc.

(7) *Catalogues:* Printed **Sa**nskrit books, Manuscripts *etc.*

49. A NEW COMMENTARY ON DHVANYĀLOKA LOCANA

G. Marulasiddaiah, Mysore

No. of the Manuscript O.R.I.	..	SP. 5247
Material	..	Palm Leaf
Size	..	28 × 5 Cms.
Total Leaves	..	78
Subject matter	..	Commentary on Locana
Author	..	Desamangala Wariyar

By way of identity the following Citations from all the three cited above would conclusively prove our date i.e. the Authorship of Sri Wariyar of this new commentary.

(L)	..	Locana
(B. P.)	..	Bālā-Priyā
(N. C.)	..	New Commentary

A Kārikā No. 33 from "Dhvanyāloka Locana" in Page-186 (N.S. Edition) and 411th page (Chowkamba Edition) we come across the following lines:—

(i) लोचनम्––'एवं वाक्यप्रकाशशक्तिमूलं विचार्यं पदप्रकाशं विचारयति-पदप्रकाशेति

(L Page 186 N. S. Ed.)

बालप्रिया––'लोचने वृत्तानुवादपूर्वकमवतारयति-एवमित्यादि'

(B. P. Page 411-Chowkhamba Ed.)

नूतनव्याख्या—'वृत्तानुवादपूर्वकमवतारयति—एवमिति' (N.C.)

(ii) लोचनम्—'सुस्थितं सुलक्षितमित्यर्थः (L) P. 186, N.S. Ed.

बालप्रिया—'अलक्षणीयत्वशङ्कायाः व्यावर्तनीयतया तदनुरोधेन व्याचष्टे—सुलक्षितमिति' (B. P.) Page 411 Chowkhamba Ed.

नूतनव्याख्या—'अलक्षणीयत्वशङ्कायाः निवर्तनीयतया व्याचष्टे–सुलक्षितमिति' (N.C.)

Notes:—The present new commentary (N.C.) on Locana is available for the III Uddyota only. The name of the author of the commentary is given as "Desamangala Wariyar", at the beginning and at the end of the manuscript. It appears that "Rāmaṣāraka" author of the "Bālapriyā", another Commentary on *Locana*, might have studied this new Commentary, before composing his commentary on *Locana*, but he has not mentioned the name of this new commentary anywhere in his "Bālapriyā"—

The beginning and the end of the New Commentary on *Locana*, which is found in the manuscript is like this—

Beginning—'वृत्तानुवादपूर्वकमवतारयति-एवमिति' (Locana-Page 186, N. S. Ed.)

End—'नीयते-विशेषेण च भाव्यते रसमयीक्रियत इति' (Locana-Page 208, N. S. Ed.)

50. RĀJAŚEKHARA—A VERSATILE GENIUS

DR. H. R. MISHRA, CHHATARPUR

Rājaśekhara was a proficient playwright, an accomplished poet, an erudite scholar and a seasoned literary polemic.

Rājaśekhara was a resident of Maharāṣtra and was born in yāyāvara dynasty. He was the great grandson of Akālajalada and the son of Darduraka. The Mahāraṣtra region comprised parts of Kuntala, Vidarbha, Lāṭa and Cedi regions and the writings of Rājaśekhara testify that he was connected with all these four parts. His wife was Avantisundarī whose opinions on literary topics he valued and recorded in his 'Kāvyamīmāṃsā.'

Rājaśekhara calls a great poet 'Mahākavi' one who produces volumes in one language. He calls one 'Kavirāja' who composes with felicity in different languages, works profuse in depiction of sentiments. He says that Kavirājas are not many; he repeatedly calls himself a 'Kavirāja? Rājaśekhara was the preceptor of Mahendrapāla alias Nirbhayarāja, King of Kanauja who reigned from 890 A. D. to 908 A. D.

To Rājaśekhara are ascribed four dramatic writings, a geographical discourse, a voluminons poetic composition and a treatise on Sanskrit poetics-cum-literary criticism. The dramatic writings are 'Bālarāmāyaṇa', 'Bālabhārata or Pracaṇḍa-Pāṇḍava', 'Karpūramañjarī' (written in Prākṛt) and 'Viddhaśālabhañjikā'; the voluminous poetic composition is said to be

'Hara Vilāsa' and the treatise on Sanskrit poetics-cum-literary criticism is 'Kāvyamīmāṃsā.'

Many panegyrics written by Rājaśekhara in praise of his ancestors may have formed, in accordance with the practice prevalent as in the case of Baṇa Bhaṭṭa's Harṣacarita, the portion beginning his 'Hara Vilāsa'.

Rājaśekhara says—

नास्त्यचौरः कविजनो नास्त्यचौरो वणिग्जनः ।
स नन्दति विना वाच्यं यो जानाति निगूहितुम् ।।

——काव्यमीमांसा । एकादश अध्याय ।

The English parallel goes—

Genius has got an alchemy of its own, which may transmute the baser metal, it may steal on occasion, into pure gold.

Such an expression as above is a tribute to Rājaśekhara's genius.

51. SOME OBSERVATIONS ON THE EPITHETS OF THE VEDIC AND SANSKRIT METRES

DR. ARATI MITRA, NADIA, (W. Bengal)

One of the special features of the metrical science is that the nomenclatures of the metres are significative i.e. offer signs and presumptive evidences.

Most of them declare the inherent nature of the metres, thereby indicating the physical forms and the rhythmical arrangement of the Vedic and Sanskrit metres respectively.

Gāyatri can be etymologically defined as Gāyateḥ Stutikarmaṇas trigamanā vā Viparītā, i.e. by which the Gods are eulogised; at the same time this can be derived from the root "gaṃ"—it is "Trigamanā" with tri by metathesis, i.e. three coursed—in other words, having three pādas.

Equally can be explained the metre Uṣṇiḥ whose very syllabic arrangement comprising two eight syllabic pādas preceded by a twelve syllabic one reminds us of the turban whose back portion is somewhat uplevelled.

The classical sanskrit metres, on the other hand, bear the demonstrations which either describe the gesture and the postures of the amorous ladies or the sportful gait of the animal world or sometimes the very literature to which they owe their origin.

Thus, the very definition of "Tanumadhyā" has been provided with three counterparts, of which the middle one is the thinnest (between two pairs of longs there is a pair of short).

The movement of the Mandākrāntā became slow by the short heavy steps—4, 6, 7, i.e. by the yati "Ambudhirasanagaiḥ" and that of the Śārdūlavikrīḍita is vigorous by long jump of 12, 7—"Suryāśvaiḥ."

Virudābali metres have their origin in Viruda literature;—Phāgu metre had its recognition from the Phāgu Kāvya of Gujrat.

These are the main points that are to be discussed in the proposed dissertation.

52. INDRA-VṚTRA MYTH IN THE EPIC

S. G. Modhey, Bombay

The aim of this paper is to show how the Indra-Vṛtra myth reveals the fusion of the earlier and later vedic traits and the new ideas of the epic period:

Salient features of the Vṛtra myth in the vedic literature

(1) Conception of Vṛtra as the son of Dānu, as a demon of darkness or mist or drought, destroyed by Indra, who is thus the sun, or spring or rain god. Later conception as a brahmin son of Tvaṣṭṛ and identified with Soma.

(2) Collaboration of other gods esp. Viṣṇu, Soma, Savitṛ with Indra in killing Vṛtra.

(3) Myths of Dadhyañca Ātharvaṇa giving his bones and Tvaṣṭṛ creating Vajra from them.

(4) Conception of sin incurred by Indra by Vṛtra's slaughter and his purification by performance of sacrifice.

(5) Viṣṇu's help to Vṛtra.

Vṛtra Myth in the epics. Prominent versions (1) Rām 27.4.85 (2) Rām I. 24 (3) Rām. 4.24 (4) Mbh. 3.100.101 (5) Mbh. 7.94 (6) Mbh. 12.28.284

Prominent new traits: (1) Roles of Brahmā and Śiva as advisers and helpers of Indra, (2) Conception of Vṛtra as a pious king, (3) Idea of sin of Brahmahatyā incurred by Indra by Vṛtra's slaughter, (4) Distribution of brahmahatyā by Brahmā or other gods in four places to purify Indra (5) Connection of Vṛtra with Brahmā and his boon to Vṛtra.

Older vedic traits preserved:—(1) Origin of Vṛtra from Dānu or Tvaṣṭṛ, (2) Collaboration of gods with Indra, (3) Prominent role of Viṣṇu in helping Indra, (3) Myths of Dadhyañca Ātharvaṇa and Tvaṣṭṛ, (4) Conception of Indra as incurring sin by Vṛtra's murder and absolving himself of it by a sacrifice.

Old vedic traits obscured: (1) Conception of Indra-Vṛtra, battle as phenomenon of nature, (2) conception of Vṛtra as a serpent (in Ṛg.), and identity with Soma (in Brs.)

53. THE CONSTELLATION ROHIṆĪ IN THE RĀMĀYAṆA AND THE LATER POETS

DR. S. G. MOGHE, BOMBAY

Rohiṇī is the name of the fourth lunar mansion (containing five stars) figured by a cart. She is one of the seven daughters of Dakṣa and is regarded as the favourite consort of the moon. The constellation in called Rohiṇī because of the red appearance of the principal star. In this paper, an attempt is made to find out the information about the constellation Rohiṇī in association with the other planets—the Moon, the Mars, the Comet, the Mercury, the descending node and the fiery phenomenon in the sky otherwise known as Ulkā. Further an attempt is made to show how far the information furnished by the Rāmāyāṇa is best utilised by the later poets; both Sanskrit and Prākrit. In this respect, I have restricted myself to Kālidāsa and Bāṇa among the Sanskrit poets and Rāma-Pāṇivāda, the author of the well-known Prakrit poem Uṣāniruddham. After making the proper comparison between the sources of the Rāmāyaṇa and the later sanskrit and prakrit poets, further attempt is made to show the originality and idebtedness to each other. The discussion in the above direction will prove interesting and helpful even for the proper understanding of the conventions of poetry.

54. "THE RĀMĀYAṆA-PLAYS ATTRIBUTED TO BHĀSA" (A New Approach to Bhāsa-Problem)

J. G. MULEY, ALIGARH

The article deals with an aspect of Bhāsa-problem not seriously handled so far and attempts to suggest a new approach,—namely, a close study of the Rāmāyaṇa-Plays attributed to Bhāsa, side by side with the growth of Rāma-story and compilation of Rāmāyaṇa, might give substantial indications regarding the authenticity of Bhāsa-plays and the age of Bhāsa. The article after dealing with the subject, in short, attempts to arrive at the following conclusions:—

(i) The two dramas 'Pratimā' and 'Abhiṣeka' belong to a period earlier than that of Kālidāsa and seem to have been written by one and the same author, who can, with a fair degree of certainty, be identified with Bhāsa.

(ii) Quite a large portion of Bāla-Kāṇḍa and the whole of Uttara Kāṇḍa must have been unkown to Bhāsa in their present form.

55. VĀMANA'S CONCEPT OF *RĪTI*—ITS RELEVANCE TO-DAY

RAJENDRA I. NANAVATI, SURAT

Vāmana, for the first time, distinguishes *guṇas* from *alaṁkāras*, shows them to be inherent, and deduces therefrom that the *rīti* characterised by these *guṇas* is the essence of poetry. *Rīti* is a poet's peculiar manner of presenting things. The term *rīti* is subtler than *mārga* and suggests by its over-tones the individual peculiarity intended to be conveyed in *vakrokti*. *Rīti* is both this peculiarity as well as the word-arrangement characterised by it. By the simile of a painting and its lines, Vāmana reveals the concept of an indivisible unity of the form and the content of a poem, and with a deep understanding of the importance of technique in art, he expounds his widely comprehensive twofold system of ten *guṇas*. The *guṇas* themselves are the various *rītis* of beautifying poetry. None of them is entirely exclusive of any other, and they characterise the *rīti* on the maxim of *pānaka-rasa*. There is no sense, therefore, in asking like Mammaṭa, whether all the *guṇas* are necessary to make poetry or only some. But Mammaṭa's attack is a blessing in disguise. We are forced to take a closer look in which Vāmana's definitions of the *rītis* reveal his very deep understanding of the relation of the poetic content and its expression as well as show the importance of *rasas* in his system. His deliberations of the form, the content and the technique of poetry are very relevant even to-day.

56. CERTAIN PECULIARITIES CONCERNING STAGE PRODUCTION OF SANSKRIT DRAMA

DR. T. S. NANDI, AHMEDABAD

Sanskrit Drama, in general, shares some of its features with the drama of the other parts of the world from its beginnings to the modern times. But there are certain absolutely novel aspects that have gone un-noticed so far. In this brief article, we will try to point out these comparatively unknown peculiarities, particularly seen in the dramas of the period beginning with Murāri and Rājaśekhara, the period, quite unimaginatively branded as the decadent age, even by wellknown scholars. These peculiarities, especially in the department of stage-technique, are so striking and original as would win applause even from most of the modern play producers. In brief, we come across not only such regular features as bifocal scenes, scenes having a single actor, play within play, the shadow technique, dream scenes, etc. etc., but also scenes, which, for want of proper terminology, I would call '*Caturmukhī*' or those in which action is spread over four levels simul-

taneously. Adbhutadarparṇa of Mahādeva Kavi is an instance in point (Act. VII & VIII). Herein, four parties are simultaneously engaged in a single scene and their speeches are ingeneously interwoven. Sītā, Trijaṭā, etc., etc. are engaged in seeing a 'māyānaṭikā' or a play within play, also observed by Rāvaṇa and his friend and all this is visualised by Rāma and Lakṣmaṇa through the devicē of the marvellous jewel.

All this is cleverly and neatly correlated, thus presenting a unique *caturmukhī* scene which may test the mettle of even the best among modern producers of any play.

The Ullāgharāghava of Someśvara Purohita of Gujarāt also presents a scene in the Act VII, which is hopelessly misunderstood by Keith and De. That the Sanskrit Drama was meant for production and that it was absolutely 'stage-oriented' is brought out by Kalidasa's famous remarks in the Śākuntala wherein he says:

> ā paritoṣād viduṣamasādhu manye prayogavijñānam
> balavadapi śikṣitānāṃ ātmanyapratyayaṃ cetaḥ

This 'prayogalakṣitva' of Sanskrit Drama is its major achievement and this seems to have been at times, not properly realised and appreciated and at times sadly overlooked by Keith and De. We will try to bring into relief this particular aspect and the remarkable features resulting from the same.

57. ON THE WORD "NIGARVA"

DR. H. G. NARAHARI, POONA

This is a very rare word in Sanskrit Literature, and it is recorded in *none* of our well-known Dictionaries today. The word is, however, very important, and is often met with in *Śāstra* Literature; and on the basis of its occurrences here, an attempt is made in the present paper to determine its meaning.

58. HISTORICAL EVALUATION OF THE DVYĀŚRAYAKĀVYA OF HEMACANDRA

DR. SATYA PAL NARANG, DELHI

Hemacandra, the author of the Dvyāśrayākāvya had a polyglot and multifarious personality. He not only contributed to Sanskrit Language and literature by his new writings in the field of lexicography, grammar, poetics, philosophy, religion and poetry but also composed a systematic

account of his patrons Jayasiṁha and Kumārapāla together with the history of their predecessors in a Mahākāvya named as the Dvyāśrayakāvya. Literally, Dvyāśraya means 'a work based on two'. In this work, the author has illustrated his new grammar called Siddhahaimaśabdānuśāsana and has simultaneously given the annals of Gujarat. Hemacandra had deeply influenced the political and socio-religious history of Gujarat. Being a king-maker and contemporary of Kumārapāla, Hemacandra made the best use of his political resources for the propagation of Jainism in Gujarat. In the present paper, an attempt has been made to critically study various kinds of information as given in the Dvyāśrayakāvya.

In the paper, an analysis of his artificial and mythological figures which crept into his poem has been made. The exaggerative style of expression in the mahākāvya was an obstacle in the historical accounts and characters.

Moreover, the paper may be classified into three main heads, viz., 1. New information not given in contemporary sources, 2. Historical information of Hemacandra supported by other evidences and 3. Omissions and their probable causes.

The first deals with the historical events which were brought to light by Hemacandra and were not referred to by any of his contemporaries. Moreover, some geographical information is found in Dvyāśrayakāvya which is not available elsewhere. Some proper names of the commanders, messengers and royal characters which are found in the Dvyāśrayakāvya are not found elsewhere.

In the second, an analysis of the historical facts which are given by Hemacandra and supported by other evidences is made. It consists of the lineage, caste, residence, victories, invasions, and proper names etc. of various kings of Cālukya dynasty and opponent kings.

The third studies various omissions by Hemcandra. It appears that Hemacandra has an omissive attitude towards the events which were responsible for an early life full of struggle. A few instances like the exhibition of cowardice could not have been narrated by Hemacandra because he wanted to show an exalted hero of the Mahākāvya. A few offensive invasions by Cālukya kings are omitted by Hemacandra. Some of the religious events especially pertaining to Śaivism are omitted by Hemacandra because of his partiality for Jainism.

This analysis of the Dvyāśrayakāvya leads to the conclusion that Hemacandra had a first hand knowledge of the chronicles of his patrons and their predecessors. It is again supported by the fact that his historical information is not only attested by other historical sources but also serves as an addenda to some events, proper names and geographical information. Although Hemacandra has not given dates of the kings, his sense of political boundaries and invasions except a few instances is quite historical and

valuable. Besides all these facts, hero-worship and the characteristics of a Mahākāvya gave birth to exaggerative style of expression which is a salient feature of Sanskrit literature and which was inevitable by a man of letters like Hemacandra.

59. IS BHAṬṬAGOPĀLA, THE COMMENTATOR ON THE KĀVYAPRAKĀSA IDENTICAL WITH BHAṬṬAGOPĀLA, THE FATHER OF SĀRADĀTANAYA?

DR. AMAR NATH PANDEY, VARANASI

"काव्यप्रकाशटीकाकृद् भट्टगोपालसंज्ञया ।
शारदातनयस्यासीत् पितेति यन्मतं श्रितम् ।।
तन्मयापास्यते सम्यग् विभाव्यानुविधायिना ।
सप्रमाणमनासक्तं विदुषां प्रीतये ध्रुवम् ।।"

In the introduction to the Kāvyaprakāśa published with two Commentaries Sampradāyaprakāśinī of Śrividyācakravarti and Sāhityacūḍāmaṇi of Bhaṭṭagopāla, the editors speculate that Bhaṭṭagopāla, the Commentator may be identical with Bhaṭṭagopala, the father of Śāradātanaya. In this paper, the speculation has been repudiated and the conclusion, that Bhaṭṭagopāla, the commentator is different from Bhaṭṭagopāla, the father of Śāradātanaya, has been drawn.

60. एकान्तभारती

डॉ० रामसुरेश पाण्डेय, नई दिल्ली

दृश्यकाव्यों में अश्राव्यभारती के लिए स्वगत एवं आत्मगत का प्रयोग हुआ है । नाट्यलक्षणग्रन्थों में केवल स्वगत का उल्लेख प्राप्त होता है। अतः आत्मगत को इससे अभिन्न समझने का भ्रम प्रायः किया जाता है । जबकि रूपकों के पर्यवेक्षण से प्रकट होता है कि विकल्पात्मक व्याहृति के लिए स्वगत तथा संकल्पात्मक के लिए आत्मगत का प्रयोग होता आया है । अश्राव्यभारती प्रथमतः द्विधा विभाज्य है (१) अन्य पात्र की स्थिति में उक्त (२) एकाकी पात्र की उक्ति । प्रथम भी पुनः द्विधा विभाज्य है—(१) अन्य पात्र की सन्निधि में उक्त (२) दूरस्थ या अन्तरित की उक्ति । इसमें केवल प्रथम स्वगत या आत्मगत से उपेत है दूसरी तथा एकाकी की उक्ति उनसे अनुपेत है । अन्य पात्र की सन्निधि में भी उक्त भारती, अन्य पात्र की स्थिति से वक्ता के अनभिज्ञ होने पर उद्विग्नता के कारण अन्य के प्रति अनवहित होने पर, तथा अन्य पात्र के सुषुप्त या मूर्च्छित होने पर, इन पारिभाषिक पदों से अनुपेत है । इस प्रकार अश्राव्य कथनों में अधिकांश अभिधान रहित है । इसके लिए 'एकान्तभारती' इस अर्द्धनूतनशब्द को गढ़ने का साहस

यहाँ किया गया है। आंग्ल पद 'सालीलाकी' के सादृश्य पर इस शब्द का निर्माण किया गया है। यह नाट्यवस्तु की संवर्धनवारिधारा है तथा रूपकों की सम्प्रेषणीयता को द्रुततर एवं उदग्र बनाने का अन्यतम साधन है। घटना संयोजन, घटनाविमर्श, परिवेशादि के उन्मीलन एवं भावाभिव्यंजन के लिए रूपककारों ने इसका बहुशः प्रयोग किया है। विन्यासदृष्ट्या यह त्रिविध है--अंकादि अंकमध्य, तथा अंकान्त में विन्यस्त। अत्यन्त महत्वपूर्ण तथापि अद्यावधि अविमृष्ट यह विषय इस शोधपत्र में प्रतिपिपादयिषित है।

61. A NEW APPROACH TO THE YĀDAVĀBHYUDAYA

DR. M. D. PARADKAR, PALAGHAR

Yādavābhyudaya is technically a *Mahākavya* written by Veṅkaṭanātha (1266-1369 A. D.) more popularly known as Vedāntadeśika due to his proficiency in the Rāmānuja school of Vedānta. The real merit of this peom consists firstly in the successful attempt of the author in allowing the main story to proceed towards its goal in an uninterrupted manner, secondly in choosing only those incidents from the life of Kṛṣṇa, the hero of the poem, that appeal to the emotion of the readers or devotees of Viṣṇu, thirdly in changing the style in keeping with the occasions or episodes depicted in the Kāvya and finally in being particular about observing the propriety of time and place with reference to the different events described in the poem.

Taking these points one by one, we find that in spite of descriptions, which have, as usual, the lion's share, the main story of this kāvya, on the whole, moves rapidly. Minor incidents such as the crossing of the Yamunā by Vāsudeva in Canto II or the episode connected with the deity supervising the Govardhana mountain in Canto VIII or the censure of Bhīṣma by Śiśupāla are succinctly described and these incidents that bring out the glory of Kṛṣṇa are rightly dealt with in details. The graphic description of Keśin who assumed the form of a horse and rushed at Kṛṣṇa like the veritable god of Death (pratidhāvantam iva antakam) in as many as eleven verses is an excellent illustration. This serves the purpose of bringing out the effortless ease with which Kṛṣṇa overpowered him laughingly (parijahāsa Hariḥ as well as bhujasānumataḥ praveśanaslagamam vajra iva vyadārayat IX. 27.) The devotional fervour of the poet coupled with learning has, in fact, made the Kāvya remarkable with the glory of Kṛṣṇa. Words of the author like आधिकारिकपदेषु ते वयं स्वेषु यावदधिकारमाहिताः are evidently reminiscent of the vedānta sūtra यावदधिकारमवस्थितिराधिकारिकाणाम्. It must be admitted, however, that at times the learning of the author takes expression in the form of गोमूत्रकाबन्ध, तुरगबन्ध etc. in Canto V and obstructs the flow of the story.

The author has also succeeded in choosing incidents that appeal to the mind of the readers. The detailed description of Indra's wrath with reference to the residents of Vṛndāvana, for example, helps to bring out the glory of Kṛṣṇa who held aloft the mountain Govardhana with his charming face singularly free from fear as well as his hand cheering up the cow-herds. Read अभीतिमुद्रामधुरेण गोपानाश्वासयामास करेण शौरिः ।

It has to be admitted that the author has shown skill in changing the style in keeping with the different occasions described in the poem. The confusion of the beautiful ladies of Dvārakā on seeing the royal couple of Kṛṣṇa and Rukmiṇī is couched in simple and elegant words reminding the readers of Vaidarbhī; while the slaughter of Śiśupāla (Canto XV) or the subdual of Bāṇāsura resulting into the lopping of his arms speak of the quality ओजस् necessary for वीर blended with the अद्भुत sentiment. The author is equally at home in depicting the भयानक रस as is evident from the graphic description of आकालिकी प्रावृट् overwhelming the Vṛndāvana in canto VII. The fact that the sentiment of Bhakti is the veritable *forte* of our author can also be seen from the praise of Kṛṣṇa by Vasudeva and Girīśa in Cantos VII and XX respectively.

Coming to the fourth and final characteristic, the author has taken great care to observe the propriety of time and place. Thus the description of Kāveri in Canto XX beginning with अथ कन्यां कवेरस्य ददर्श कनकाधिताम् naturally leads Sātyaki along with the readers to the worship of Lord *Śrī-raṅga* in the verse

रङ्गमात्मभुवस्तत्र रम्यनिर्माणमातृकाम् ।
अनन्तपीठिकारूढमभ्यर्च्यं मुदितो ययौ ॥

for presenting such a kāvya to the lovers of Sanskrit bringing out the truth of the concluding verse of the Kāvya which runs as

गुरुभिरनघचित्तैराहितोदारभूमा सुरभिरससमेतम् सूनृतं वेङ्कटेशः ।
व्यतनुत यदुवीरप्रीतिमिच्छन् प्रभूतां कविकथकमृगेन्द्रः क्षेमदं काव्यरत्नम् ॥

62. BHAVABHŪTI'S VISION OF TRAGEDY

N. R. PATTARKINE, NAGPUR

Tragedy as a fullfledged form of drama almost seems to be alien to Sanskrit Literature. It does not necessarily account for the lack of capacity with Sanskrit dramatists to deal with tragic themes of the plot. It is obvious that the canons of Sanskrit dramaturgy prpounded by Bharata prohibit the tragedy in the most Attic or Shakespearean sense; still keeping themselves faithful to the regulations of the dramatics, the playwrights like Bhāsa, Kālidāsa and Bhavbhūti have invested some of their dramas with tragic colour, the culmination all the time being a happy one. In this

tradition Bhavabhūti is on the vanguard to mould his drama on the line of "suppressed tragedy". Bhavabhūti's Uttararāmacaritam has been scrutinised in the light of the criticism of Shakespearean tragedy made by Bradley. (See:—Uttararāmcaritam A suppressed tragedy—N. R. Pattarkine—Abstracts of papers 'South Asia' 28 International Congress of Orientalists, Canberra, Page 48-49). Though the play comes out with the half-hearted tragedy, still it reflects the dramatist's speculation about the concept of tragedy in Indian Drama. The present paper investigates into elements of tragedy as are noticed in the drama and concludes with the hypothesis that Bhavabhūti would have had his vision of tragedy.

The paper spreads its discussion over the following points:—

(1) Permanancy of pathos that helps to cultivate tragic sense.
(2) Supernatural elements.
(3) Prominence of providence.
(4) Fatal omission of a most virtuous person due to a single flaw in his character.

Conclusion states that the pleasure scenes are closely followed by pathetic scenes. There is a sense of losing one's belongings. Suffering appears to be a dominant force for atonement and self-purification. There is a pronouncement on the invincibility of Daiva or Providence.

63. PLAGIARISM IN POETRY

DR. R. P. PODDAR, MUZAFFARPUR

This article summarises the opinions of critics viz. Vāmana, Ānandavardhana, Rājasekhara, Hemacandra and Kṣemendra on adaptation of ideas (arthas) in poetry and attempts at a comparative and critical estimate.

64. RELATIONSHIP BETWEEN THE BHĀVA AND THE CHANDAS

DR. C. L. PRABHAKAR, BANGALORE

Bhāva pertains to thought while *chandas* to language. A correlation between the thought and language is established. Further, it is pointed out that the numerous metres of the Sanskrit language and also other metres of common type should have emerged out of the necessity pressed by the force of thoughts in finding a suitable outlet for the expressions. The paper extends to analyse the *bhāva* with particular reference to only a few metres together with their illustrations.

C-65

65. ON THE MEANING OF THE EXPRESSION *CAURĀN NA DIDṚKṢATE*

DR. K. KUNJUNNI RAJA, MADRAS

While discussing Pāṇini's Sūtra 1.4.28 (antardhau yenādarśanam icchati) in the Kāraka section, Bhaṭṭoji Dīkṣita gives as a counter example the expression '*Caurān na didṛkṣate*' to indicate the necessity of the term *antardhau* in the sūtra. अन्तर्धौ किम् ? चौरान् न दिदृक्षते. The commentators make it clear that this can be a counter example only if the desire is that the thieves do not see him, i.e. if the agent (*kartṛ*) of *darśana* is different from the agent of *icchā* चौरकर्तृकदर्शनाभावम् इच्छति, just as in the case of normal example मातुर्निलीयते कृष्ण: what the hiding Kṛṣṇa desires is मातृकर्तृकस्वकर्मकदर्शनाभाव.

Now, no commentator seems to have raised the question as to how the desiderative दिदृक्षते can be possible if the agents of *darśana* and *icchā* are different? The suffix *san* iṣ ordained only in cases of *Samānakartṛkatva* between the root *iṣ* and the root of the action desired.

धातो:कर्मण: समानकर्तृकादिच्छायां वा(3-1-7). For example 'शिष्या: पठन्तु इतीच्छति गुरु:' cannot be put in the desiderative. And in cases like चौरान् न दिदृक्षते there is no *sāmarthya* or even *gamakatva* to get a meaning that the *darśana* and *icchā* are by different agents.

In the *Śabdakaustubha*, Bhaṭṭoji himself says that the term *antardhau* in the sūtra is unnecessary, since the expression *Corān na didṛkṣate* can be explained even otherwise.

66. देवीचन्द्रगुप्तम् तथा किरातार्जुनीयम्

भगवतीलाल राजपुरोहित, उज्जैन

विशाखदत्त के अनुपलब्ध 'देवीचन्द्रगुप्तम्' प्रकरण के इतस्तत: विकीर्ण अंश; परवर्ती साहित्य, शिलालेख, मूर्तिलेख आदि से उपलब्ध तथ्य एव सिक्कों तथा मुहर से उनकी पुष्टि..... इन सारे सन्दर्भों ने पुरातन, रोचक राजकीय महत्व के तथ्यों पर प्रकाश डाला है। दिग्विजयी समुद्रगुप्त का पुत्र रामगुप्त सन्धि में शत्रुओं को अपनी पत्नी ध्रुवदेवी को भी समर्पित करना स्वीकार कर लेता है। साहसांक चन्द्रगुप्त (द्वितीय) शकराज के साथ ही अपने अग्रज रामगुप्त की हत्या कर राज्य तथा ध्रुवदेवी को अपने अधिकार में ले लेता है। बड़ी सरलता से उसने ध्रुवदेवी का उद्धार किया, जिसे गुप्तयुगीन मूर्तिकार ने विदिशा के निकट उदयगिरि की गुहा में प्रतीक रूप में उत्कीर्ण कर दिया, उस दृश्य के माध्यम से, जिसमें वराह हेलया पृथ्वी का उद्धार कर रहे हैं जिसे दैत्य अपहरण कर रसातल ले जा रहे थे।

ऐतिहासिक तथ्यों को रूपक का आकार प्रदान करनेवाले 'मुद्राराक्षस' के रचयिता विशाखदत्त ने 'देवीचन्द्रगुप्तम्' प्रकरण में इस तथ्य को प्रस्तुत करने का प्रयास किया है।

अवश्य ही गुप्तों की अवनति अथवा पतन से पूर्व, उनके वर्चस्वकाल में, रचयिता ऐसा साहस नहीं कर सकता था जिसमें व्यक्त किया जाय कि गुप्तों में मूर्धन्य चन्द्रगुप्त अपने अग्रज की हत्या कर उसकी विधवा पत्नी तथा राज्य का अपहरण कर ले। परन्तु यह घटना अपने युग की अविस्मरणीय घटना रही—जिस लोकमुख से प्राप्त ऐतिहासिक घटना को छठी सदी के अन्त अथवा सातवीं सदी के प्रारम्भ में, जब गुप्तों का अवसान हो रहा था, विशाखदत्त ने, प्रकरण के आवरण में प्रस्तुत किया। प्रकरण की उत्पाद्य वस्तु में भी ऐतिहासिक तथ्यों का निवेश कर ही लिया। यहाँ तक कि प्रकरण के अभिधान में व्यक्त नायक तथा नायिका भी इतिहास में महत्वपूर्ण स्थान रखते हैं। अश्वघोष के 'शारिपुत्र प्रकरण' का शारिपुत्र भी अनैतिहासिक नहीं है।

इससे पूर्व लगभग दो सदी तक कवि तथा कलाकार की दृष्टि इस महत्वशाली तथ्य की ओर न गई हो, ऐसा सम्भव नहीं। परन्तु ये प्रयास परोक्ष ही हुए।

लगभग चन्द्रगुप्त के काल में ही मूर्तिकार ने पूर्वोक्त पृथ्वी के उद्धार में निरत वराह की मूर्ति उत्कीर्ण की। भारवि ने अपने 'किरातार्जुनीयम्' काव्य में स्थान स्थान पर ऐसे कई सूत्र छोड़े हैं जो इस प्रथित घटना की ओर संकेत करते हैं जिनमें सर्वाधिक महत्त्वपूर्ण इस काव्य के प्रथम सर्ग का उत्तरार्द्ध है जिसमें द्रौपदी युधिष्ठिर की नीति से क्रुद्ध होकर उसे मूर्ख तथा कायर भी कह देती है तथा कहती है:—

गुणानुरक्तामनुरक्तसाधनः कुलाभिमानी कुलजां नराधिपः।
परैस्त्वदन्यः क इवापहारयेन्मनोरमामात्मवधूमिव श्रियम्॥

किरातार्जुनीयम् १।३१

"जिसे सहायक तथा साधन सुलभ हैं, जिसे अपने कुल पर भी अभिमान है, ऐसा तुझ सा अन्य कौन नृप है जो तेरे गुणों में अनुरक्ता, सत्कुलोत्पन्ना तथा मनोहारिणी अपनी पत्नी के समान श्री का अन्यों के द्वारा अपहरण करवा दे।"

स्पष्ट ही यह उक्ति सन्धि के पश्चात् रामगुप्त के प्रति क्रुद्ध ध्रुवदेवी की रोषवाणी बन जाती है, यदि हम इसे उस दृष्टि से देखें। कवि के अवचेतन में स्थित उपर्युक्त प्रथित घटना तथा रामगुप्त के कृत्यों के प्रति रोष सहसा द्रौपदी के माध्यम से परोक्ष रूप में प्रकट हो गया। अप्रतिहत गुप्तों के शासनकाल में प्रत्यक्ष रूप में स्पष्ट ही इसे व्यक्त करना सरल तथा सम्भव भी नहीं था। द्रौपदी का सम्पूर्ण वक्तव्य इसी प्रकार उस प्रथित घटना की ओर संकेत करता है।

प्रस्तुत शोधपत्र में विभिन्न स्रोतों से पुष्ट इस घटना का एवं 'देवी चन्द्रगुप्तम्' प्रकरण में ऐतिहासिक स्थिति तथा वराहमूर्ति एवं 'किरातार्जुनीयम्' में इस घटना की परोक्ष अभिव्यक्ति आदि का सम्यक् विवेचन किया गया है। जिसमें से पूर्व तथ्य तो खण्डन-मण्डन से युक्त हैं परन्तु परवर्ती दोनों तथ्य विद्वज्जगत् के समक्ष प्रथम बार प्रस्तुत हो रहे हैं।

67. A STUDY IN THE IMITATIONS OF THE GĪTAGOVINDA

BANAMALI RATH, BERHAMPUR, ORISSA

Jayadeva the famous lyric poet of Orissa has given such a charming immortal picture to the amorous dalliances of Rādhā and Kṛṣṇa in his

Gītagovinda, that has become the perennial source of inspiration, elation and joy to the thinkers, *litterateurs*, devotees and heretics of the world alike. In appreciation of the rare literary qualities of the Gītagovinda, a host of writers in India, being highly inspired by its external artistic beauty and the internal universal appeal, have attempted at different times to compose poems in imitation of that masterpiece. Especially as it represented the devotional tendency of mediaeval India, the particular form and the euphonic tune of the padāvalīs caught the imagination of the people and became a convenient vehicle of expression of their surging devotional emotion.

These varied lyrical works of different poets, written in imitation of the Gītagovinda, are being preserved in different manuscript libraries of India and abroad. A number of them have been referred to in the catalogue of Sanskrit manuscripts and a few of them have not been discovered so far but referred to by name only in the subsequent works of literature. Unfortunately most of these beautiful imitations as yet have not seen the light of day. So we have collected exhaustive references and information about fiftyfive works of this nature from different sources and classified them into four categories for the convenience of our discussion. The counterfeits which have dealt with the theme of Rāma-Sītā and Hara-Pārvatī etc. instead of Rādhā-Kṛṣṇa have also been included.

From a critical examination of the style and diction, music and verbal tropes, poetic situations and emotional motifs, of the works under review, we have concluded that though the Gītagovinda could be a model to them, yet it has not been imitated blindly. They have shown subtleties and specialities of their own in the development of theme, treatment of love, maintenance of verbal harmony and lyrical beauty etc., which bear the stamp of their poetic excellences. Though they cannot vie with the peerless Gītagovinda, yet the importance of these works in the history of Gītakāvyas can not be overlooked.

Thus we have attempted here to give an exhaustive and a graphic picture of the unknown and little-known Gītakāvyas, an important feature of Sanskrit literature which has, so far, been inexorably neglected in the field.

68. RĀMĀYAṆASĀRATILAKA OF MADHURAVĀṆĪ

DR. B. RAMA RAJU, WARANGAL

Madhuravāṇī was one of the brilliant gems that adorned 'Indirāmandira', the literary court of Raghunāthanāyaka (1614-1633) of Tanjore. She was his mistress and composed poetry in Sanskrit, Prakrit and Telugu. She was also well versed in music and dance. Her real name is said to be Śukavāṇī.

Deeply impressed by her sweet tongue Raghunāthanāyaka gave her the title Madhuravāṇī. She was a good scholar in grammar and showed her skill in different kinds of Avadhānas. She was honoured with a Kanakābhiṣeka by Raghunāthanāyaka. She wrote Naiṣadha to vie with the famous Naiṣadhakāvya. She was honoured by scholars for her beautiful poem Kumārasambhava. She was an adept in composing citrakavitā and *extempore* verses at the rate of 200 per 1½ hours. While playing on vīṇā she could answer riddles in hundreds set by other poets.

Under the divine command of Lord Śrī Rāma, Raghunāthanāyaka asked Madhuravāṇī to translate his Telugu Rāmāyaṇasāratilaka into sanskrit which was well accomplished by the poetess. The sanskrit translation Rāmāyaṇasāratilaka of Madhuravāṇī, the present work under review and the only extant work of Madhuravāṇī is lying in the Oriental Research Institute, Mysore. It is an incomplete manuscript. It contains only 14 cantos with many lacunae and narrates the story of Rāmāyaṇa up to the end of Sundarakāṇḍa. Only 6 verses from the middle of the 15th canto are available and the whole of Yuddhakāṇḍa and Uttarakāṇḍa are lost.

Rāmāyaṇasāratilaka proves beyond doubt Madhuravaṇī's graceful style, perfect erudition, deep appreciation of classics, acquaintance with different śāstras and proficiency in citrakavitā. Her knowledge of the characteristic musical aspects of Telugu prosody stood her in good stead while she worked on the translation of this great kāvya. The poem contains many verses which illustrate technical nuances of citrakavitā. Madhuravāṇi also displays a variety of Alaṅkāras. She employs poetic fancy quite effortlessly. The whole poem Rāmāyaṇasāratilaka exemplifies her excellent talent for poetic texture. Since the poem is based on the story of Rāma, it naturally echoes Vālmīki. It has the impact of Kālidāsa also.

I have edited this work very recently for the Andhra Pradesh Sahitya Akademi.

69. DATE OF THE RASAKALIKĀ

KUMARI KALPAKAM RAMASWAMY, MADRAS

The *Rasakalikā* (RK.) is one of the few still unpublished works in the field of Alaṃkāra Śāstra. Four manuscripts of the work are available and a study of these has yielded the conclusion that it is a work of considerable importance. It seems to have been a principal source for the *Pratāparudrīya of Vidyānātha* and has been drawn upon by classical commentators like Mallinātha, Kumārasvāmin and Vāsudeva.

The name of the author of *RK.* is Rudrabhaṭṭa, but the fact that another work, the *Sṛṅgāratilaka* is also by a Rudrabhaṭṭa has led to a confusion

and to a notion that both the works are by one and the same person. However, *RK's* Rudrabhaṭṭa is a person altogether different from the author of the *Sṛṅgāratilaka.*

In view of the importance of the work in the field of Alaṃkāra Śāstra, it becomes necessary to determine, as closely as possible the date of *RK.* Quotations from the *Daśarūpaka* of *Dhanañjaya* in *RK.* show that *RK.* is. later than *DR.* That Mallinātha and others quote passages from *RK.* shows that *RK.* is earlier than the dates of these commentators. Rudrabhaṭṭa seems to have been a contemporary of *King Virabhallala II* (1170-1200 A.D.) and his minister Candramauli who praised the Kannada work *Jagannāthavijaya* of Rudrabhaṭṭa. Besides, there is an internal evidence, viz. the reference to King *Arjunadeva* in the text which further helps to fix the date, as the close of the 12th century and the beginning of the 13th century A.D.

70. KERALĀBHARAṆA OF RĀMACANDRAMAKHIN.

SRIMATI E. R. RAMA BAI, MADRAS

The Keralābharaṇa is a satirical campū on the model of the Viśvaguṇādarśacampū of Venkaṭādhvarin and criticises the customs and manners of people in different parts of India. I have made a critical edition of the Campū on the basis of the available 9 manuscripts. Its author Rāmacandramakhin was the son of Keśavadīkṣita. Keśavamakhin, Patañjali, Ardhanārīśvara and Ratnakheṭa Śrīnivāsa were the forefathers of Rāmacandra. The author might have lived in the latter half of the 17th century A. D.

The work is in the form of a dialogue between Makaranda and Milinda, the messengers of Indra; describing the different parts of the country viz., Tuṇḍīramaṇḍala, Āndhra, Mahārāṣṭra, Orissa, Coladeśa, Pāṇḍya kingdom and Kerala.

The author describes the following rivers and holy places in India: the Pinākinī (Peṇṇār), the Tuṅgabhadrā, the Kṛṣṇaveṇī, the Godāvarī, the Ganges, the Kāverī and the Tāmraparṇī. The holy places mentioned are Kāñcī, Veṅkaṭagiri, Puruṣottamakṣetra (Puri), Kāsī, Vidyānagara, Colaliṅgapura, Śrīraṅga, Vṛṣabhācala, temple of Sundareśvara, Agastyāśrama, Trivandrum and the deities mentioned are Veṅkaṭeśvara, Ekāmreśvara, Goddess Dākṣāyaṇī, Drākṣārāma, Jagannātha, Viśvanātha in Benaras, Madhyārjuneśvara, Sundareśvara, Goddess Mīnākṣī and Lord Anantapadmanābha.

The habits of the people, their way of dressing and eating, specially the behaviour, outward appearance, conduct and character of women in different parts of the country are criticised and commented by the author.

The bulk of the author's criticism is confined mainly to the Brahmins and their lack of Ācāra. The false nature of quack doctors, religious teachers and greedy astrologers has not escaped his criticism. The followers of Rāmānuja and Madhva have been the main target of criticism among the philosophical schools and their day to day life. The author opines that certain parts of the country are lacking in Ācāra, where Brahmins do forbidden acts and women are shameless and are base in morals. He also criticises the association of men with prostitutes.

The author passes comments on the Teṅkalai and Vaḍakalai sects of Vaiṣṇavites, on Dīkṣitas, Yājñikas, Paurāṇikas and Bhaṭṭārakas.

Towards the end of the work, the author enters into a detailed discussion about the behaviour of men and women in Kerala. Like the Viśvaguṇādarśacampū, it has an important place among social campūs in Sanskrit and deserves careful study.

71. भारतीय एवं पाश्चात्य काव्यशास्त्र में काव्य के घटक तत्त्व

डॉ० रामप्रताप, जम्मू

कवि के कर्म (रचना) को काव्य कहते हैं। जब कवि के सुन्दर भाव भाषा द्वारा अभिव्यक्त होते हैं तो काव्य की सृष्टि हो जाती है। काव्य अथवा कविता में शब्दों का एक विशेष प्रकार का विन्यास होता है, साथ ही कोई न कोई उदात्त भाव अन्तर्गर्भित होता है।

भारतीय दृष्टिकोण—काव्य में विद्यमान जिस अलौकिक भाव तत्व एवं भाषातत्व इन दोनों अथवा इन दोनों में से किसी एक तत्त्व से अपूर्व चमत्कार अथवा आनन्दानुभूति होती है उसे भारत के काव्यशास्त्रविद् आचार्यों ने अलंकार, रीति, वक्रोक्ति, औचित्य, रस एवं ध्वनि नाम दिये हैं। दण्डी और भामह के अनुसार अलंकार काव्य का मुख्यतम घटक तत्त्व है, तो वामन और कुन्तक की दृष्टि में रीति और वक्रोक्ति। क्षेमेन्द्र और विश्वनाथ औचित्य और रस को काव्य में प्रधान स्थान देते हैं और आनन्दवर्धनाचार्य एवं आचार्य मम्मट ध्वनि को। वस्तुतः अलंकारादि सम्प्रदायों से सम्बद्ध भामहादि आचार्यों का दृष्टिकोण इतना सीमित न था जितना कि बाद के टीकाकारों और व्याख्याकारों ने बना दिया है। इन आचार्यों की दृष्टि व्यापक थी अलंकारवादी आचार्य प्रधानता अलंकारों को देते थे परन्तु उन्होंने रसवदादि अलंकारों को बता कर काव्य में रस की भी सत्ता स्वीकार की है। काव्य के घटक तत्त्वों में वह अलङ्कारों के साथ रसादि तत्त्वों को भी स्वीकार करते हैं। जिस आचार्य का जिस सम्प्रदाय से सम्बन्ध जोड़ा गया है वह आचार्य प्रधान रूप से उस (अलंकारादि) तत्त्व की स्थिति काव्य में स्वीकार करता है परन्तु गौण रूप से अन्य तत्त्वों की भी सत्ता स्वीकार करता है।

ध्वनि सम्प्रदाय अपेक्षाकृत अधिक निर्भ्रान्त एवं व्यापक है। अन्य सभी सम्प्रदायों का समाहार अथवा अन्तर्भाव इसी में हो जाता है।

इस प्रकार भारतीय काव्यशास्त्र परम्परा में उल्लेख तो सभी सम्प्रदायों का किया जाता है परन्तु विशेष मान्यता ध्वनि सम्प्रदाय को ही प्राप्त है। पञ्चविध ध्वनि को ही काव्य का आत्मभूत तत्त्व समझने वाले विद्वानों की गणना ध्वनि सम्प्रदाय में की जाती है।

पाश्चात्य दृष्टिकोण:—पाश्चात्य विचारकों ने काव्य में इन चार तत्त्वों की सत्ता स्वीकार की है—१. रागात्मक तत्त्व या भावतत्त्व (The Element of Emotion) २. बुद्धि तत्त्व या विचारतत्त्व (The Intellectual Element) ३. भाषा शैली तत्त्व (The Element of Expression) ४. कल्पना तत्त्व (The Element of Imagination)

डा० जौनसन ने अपनी काव्य परिभाषा में प्रायः चारों तत्त्वों को सम्मिलित कर लिया है। उनका कथन है कि कविता सत्य और प्रसन्नता के सम्मिश्रण की कला है, जिसमें बुद्धि की सहायता के लिए कल्पना का प्रयोग किया जाता है—Poetry is the art of uniting pleasure with truth by calling imagination to the help of reason.

यद्यपि भारतीय और पाश्चात्य चिन्तकों ने काव्य के विषय में अलग-अलग ढंग से विचार किया है परन्तु इन विद्वानों के प्रतिपादन में कहीं-कहीं बहुत अधिक साम्य दिखाई पड़ता है। पोप ने 'एसे आँन क्रिटिसिज्म' में कुछ पंक्तियाँ लिखी हैं जिनका आनन्दवर्धन के ध्वनि विषयक श्लोक के साथ विचित्र साम्य है—

In wit, as nature, what affects our hearts;
Is not the exactness of peculiar parts;
'Tis not a lip or eye we beauty call,
But the joint force and full result of all.

पाश्चात्य जगत् के आलोचकों ने भी स्वीकार किया है कि कोई कविता अलकृत होने पर भी निर्जीव आत्मशून्य सी प्रतीत होती है।

A poem may be very neat and elegant but without spirit; even of a woman, we say that she is pretty, an agreeable talker and courteous, but without spirit.—Kant, The Critique of Judgement.

होरेस ने भी काव्य के बाह्य सौन्दर्य से भिन्न एक अन्तस्तत्व की ओर संकेत किया है जो श्रोता की अन्तरात्मा के अनुकूल बनकर उन्हें आनन्दित करता है—It is not enough for poems to have beauty, they must also be pleasing and lead the listeners' soul, whither they will.—Horace.

इस प्रकार न केवल भारतीय काव्यशास्त्रियों ने ध्वनि सिद्धान्त की उपयोगिता स्वीकार की है परन्तु पाश्चात्य विद्वानों ने भी अप्रत्यक्षरूप से काव्यशास्त्र में इसको गौरवपूर्ण स्थान प्रदान किया है।

72. THE PROBABLE SOURCES OF DEVITATIONS FROM VĀLMĪKI IN BHĀSA'S PRATIMĀ

J. CHENNA REDDY, TIRUPATI

Bhāsa has written two plays in Sanskrit based on the story of Śrī Rāma, the main source for his plays being Vālmīki's Rāmāyaṇa. They are (1) Pratimā Nāṭaka and (2) Abhiṣeka Nātaka. There is one more play in Sanskrit viz., Yajñaphala Nāṭaka which is ascribed to Bhāsa by some scholars. But majority of the learned critics have repudiated that theory.

In Pratimā, Bhāsa has made minor alterations in the versions of Vālmiki on many occasions. He has also introduced very few new situations which are not found in Vālmīki. The most important of the above two categories are the following:

(1) Episode of Valkala.
(2) Sacred place (Temple) of idols of Kings of Ayodhyā.
(3) The genealogy of Sun-born kṣatriya race.
(4) Introducing Lakṣmaṇa as an elder brother of Bharata.
(5) Offering of obsequies (tarpaṇa) to Daśaratha by Śrī Rāma.
(6) Absence of Lakṣmaṇa from the cottage when Śrī Rāma chased the deer-Mārīca.
(7) Bharata's attempts to join Śrī Rāma with some army.
(8) Attempts to exonerate Kaikeyī from the guilt of causing Śrī Rāma's exile.
(9) Coronation of Śrī Rāma in Janasthāna.

Majority of the above have only undergone minor alterations to suit the tastes of his contemporary society.

The fact that majority of them are not of Bhāsa's creation can be proved with unerring certainty by tracing their sources mainly to Śārakāṇḍa of Ānanda Rāmāyaṇa and Pātālakhaṇḍa of Padmapurāṇa. A few alterations in the main theme are made by Bhāsa himself only to achieve propriety or Aucitya.

73. THE INDIAN ORIGIN OF SANSKRIT DRAMA FROM "NṚTTA"

Dr. Srimati Savitri Rout, Cuttack

Almost all the writers on Sanskrit Dramaturgy have expounded the nature and structure of Rūpakas and Uparūpakas. From their naming, it appears that the former types are the the drama proper, whereas the latter types are their derivative forms.

But on a close study of the basic terms, underlying them and of the different types of dramas, we get altogether a complicated picture of the evolution and development of the early Sanskrit dramas. As we go further on a detailed study of the different classifications of dramas as represented in theory and practice, we find in Sanskrit Dramaturgy, the constant use of the three terms:—Nṛtta, Nṛtya and Nāṭya. Though etymologically they are quite close together, as regards their connotation they differ, viz: Nṛtta stands for 'pure dance', Nṛtya means 'dance with gestures' and Nāṭya, dance, gesture and dialogue. In the course of the gradual development of the meanings, it is Nāṭya that incorporated the essentials of drama proper in accordance with the rules of Dramaturgy.

74. A NOTE ON AMATAPARĀRTHATĀ IN THE KVĀYAPRAKĀŚA

ANIMA SAHA, CALCUTTA

Dr. V. Raghavan in his introductory chapter of Sṛṅgāraprakāśa contends:

"Amataparārtha, though made to look new by a cumbrous and uncouth name, is, in reality, only the first variety of Rudraṭa's Virasa, which alone is accepted by Bhoja also. As in this case, in other instances also, Mammaṭa, partly on account of the Āryā metre chosen by him, gives uncouth names which have no Prasāda and which do not deliver their meanings immediately"

In this context, we may state that it is rather unfortunate that the eminent scholar has been bold enough to record an insinuation in respect of a personality of the stature of Mammaṭa who is held in the highest esteem in the domain of Alaṃkāra Literature.

We propose to examine the value of this criticism. Amataparārthatā is mentioned by Mammaṭa in the list of vākyadoṣa. We assert that it is certainly an addition to the list of doṣas by Mammaṭa. Amataparārthatā cannot be viewed as identical to the first variety of Virasa as described by Rudraṭa because sharp differences in their characteristics distinguish one from the other. The most striking point of difference is that Rudraṭa's Virasa is viewed as a case of Vākyārthadoṣa whereas Amataparārthatā is defined and explained as a variety of vākyadoṣa.

Rudraṭa's first variety of virasatā is included by Mammaṭa as a case of Rasa-doṣa of the type Pratikūlavibhāvādigraha. Hence there is hardly any justification for the assumption that the first type of virasa in Rudraṭa has been replaced by Amataparārthatā in the Kāvyaprakāśa.

75. भवभूति के नाटकों में दर्शन

रामकृष्ण सराफ, रीवा

संस्कृत साहित्य में भवभूति एक नाटककार के रूप में ही जाने जाते हैं। किन्तु उनके नाटकों का अध्ययन करने से ज्ञात होता है कि उनकी प्रतिभा बहुमुखी रही है। एक नाटककार के अतिरिक्त वे वेद, उपनिषद्, तथा वैदिक दर्शन आदि के भी विद्वान् रहे हैं। उनके दार्शनिक व्यक्तित्व के निर्माण में उनकी ब्रह्मवादी वंशपरम्परा तथा उनके आचार्य के ज्ञानमय व्यक्तित्व की प्रेरणा प्रतीत होती है।

प्रस्तुत शोधपत्र में यह बतलाने का प्रयास है कि भवभूति के नाटकों में उनके विभिन्न पात्रों के कथोपकथन के माध्यम से दर्शनों की चर्चा हुई है। विविध वैदिक दार्शनिक सिद्धान्तों में से उनके नाटकों में अद्वैत वेदान्त एवं योगदर्शन की विशेष चर्चा मिलती है। वेदान्त दर्शन में पञ्चमहाभूत, विवर्त, विकार तथा ब्रह्मज्ञान की चर्चा हुई है; और योगदर्शन में मैत्र्यादिभावनाएँ, विशोका ज्योतिष्मती वृत्ति, तथा ऋतम्भरा प्रज्ञा की चर्चा हुई है। कर्म विपाक की भी चर्चा

मिलती है। साथ ही उनके नाटकों में मीमांसा, सांख्य एवं न्यायदर्शन की भी चर्चा मिलती है। सांख्य सम्मत पुरुष और प्रकृति तथा न्याय सम्मत प्रत्यक्ष और अनुमान प्रमाणों की चर्चा भी नाटकों में आई है। इस प्रकार उनके नाटकों में प्राय: सभी वैदिक दर्शनों का समावेश मिलता है।

विभिन्न दर्शनों की चर्चा करते समय उस विशिष्ट दर्शन के प्रमुख ग्रन्थों से समानान्तर उद्धरण प्रस्तुत करते हुए विषय पर प्रकाश डाला गया है। शोधपत्र में यह भी बतलाया गया है कि भवभूति ने नाटकों में दार्शनिक सिद्धान्तों का हठात् प्रवेश नहीं कराया है। वे सिद्धान्त अपने स्वाभाविक एवं सहज रूप में ही प्रसंगवश नाटकों में आए हैं, क्योंकि अपने नाटकों में भवभूति मूलत: एक नाटककार हैं, दार्शनिक नहीं। नाटकों की नाटकीय विशेषताओं के मूल्य पर दार्शनिक सिद्धान्तों का नाटकों में समावेश नहीं हुआ है। उनके तीन नाटकों में से महावीर-चरित और उत्तररामचरित में दार्शनिक चर्चा अधिक मिलती है, मालतीमाधव में दोनों की अपेक्षा कम।

76. GLEANINGS OF HISTORY FROM SELECTED POST SIXTH CENTURY SANSKRIT WORKS

R. N. SAMPATH, MADRAS

Kāvyas in Sanskrit deal not only with literary topics but also throw some light regarding the geographical and historical interest.

This paper attempts to bring to light the hidden references to history and geography of South India from the following works:

1. Avantisundarī Kathā
2. Vikramāṅkadevacarita
3. Musikavaṁśa
4. Viśvaguṇādarśa
5. Nārāyaṇīvilāsa
6. Acyutarāyābhuydaya and
7. Rukmiṇī-Pariṇayam

77. REALISM IN LATER SANSKRIT LYRICAL LITERATURE

NISINATH SEN, LABPUR, BIRBHUM (WEST BENGAL)

Vālmīki, Kalidāsa and other creative artists of repute in the field of Sanskrit literature do not experience any uneasiness at the existing state of things, as a result of which they conceive of a perfect concord in the association of the universe, and the poetical images created by them penetrate into this order. Less familiar poets, whose compositions find place in anthologies, however, breathe a different spirit, and the sense of frustration

and distrust that manifests itself predominantly in later Bengali poems already makes itself felt in these creations. Most of those creative artists, among whom mention may be made of Bāṇa, Sarana and Umāpatidhara hail from Bengal. In the paper, a modest attempt has been made to analyse some of the specimens of poetic art emanating from the pen of these poets in order to show how and to what extent they differ in spirit, outlook and theme from those of their predecessors. .

78. ŚABDA-VILĀSA OR PĀRASĪNĀMAMĀLĀ OF SACIVA SALAKṢA AND MAHĪPA-KOŚA OF SACIVA MAHĪPA

Dr. Umakant P. Shah, Baroda

The paper refers to two unpublished Kośas, one a Persian-Sanskrit Lexicon by minister Salakṣa of Idar and the other called Mahīpa-Kośa by Salakṣa's son Mahīpa, who was a minister in the court of Nandipadra (Nandod in Gujarat). Mahīpa is further identified with Mahīpa the author of Anekārtha-tilaka ed. by Dr. Patkar and published by the Deccan College, Poona.

79. महाभारते–"धर्म्याद्धि युद्धाच्छ्रेयोऽन्यत् क्षत्रियस्य न विद्यते" (६,२४,३१)

महेशदत्त शर्मा, पूना

यदा हि अर्जुनः समरात्पूर्वं कौरवपक्षसमर्थकान् युयुत्सून् गुरुपितामहादीन् समराङ्गणे ऽपश्यत् तदा स तद् युद्धमधर्मं इति कृत्वा युद्धस्थले एव शस्त्रास्त्राणि परित्यज्य युद्धाद् व्यरमत् । एवं स्थिते काले भगवता श्रीकृष्णेन भीष्मपर्वान्तर्गते गीतापर्वणि अर्जुनं प्रति धर्मोपदेशस्तत्र कृतः । तथा हि––

स्वधर्ममपि चावेक्ष्य न विकम्पितुमर्हसि ।
धर्म्याद्धि युद्धाच्छ्रेयोऽन्यत् क्षत्रियस्य न विद्यते ।। (६।२४।३१)
अथ चेत्त्वमिमं धर्म्यं संग्रामं न करिष्यसि ।
ततः स्वधर्मं कीर्ति च हित्वा पापमवाप्स्यसि ।। (६।२४।३३)

परं महाभारतस्य (भाण्डारकरप्राच्यविद्यासंशोधनमन्दिरसंस्करणे) शल्यपर्वणि (अध्यायौ ५९, ६०), स्त्रीपर्वणि (अध्यायः १४), शान्तिपर्वणि (अध्यायाः १०, १४, १९), अन्येषु च केषुचित् स्थलेषु तादृशानि बहूनि प्रमाणानि वर्तन्ते यैर्ज्ञायते यद् भगवता श्रीकृष्णेन पाण्डवैश्च युद्धकाले प्रायेण धर्मविपरीतं जिह्माचरणमाश्रित्य कौरवेषु विजयःप्राप्तः; "अस्माभिस्तत्र अधर्मपूर्वकं युद्धं विना ते दुर्योधनादयः सर्वथा जेतुमशक्या आसन्" इति स्वयं श्रीकृष्णेनैव स्वीकृतत्वात् । परं यदा हि पाण्डवा धर्मपरायणा आसन् तत्कथं श्रीकृष्णेन तेऽधार्मिका इति उच्यन्ते । अत एवं ज्ञायते यत् श्रीकृष्णेन पाण्डवैश्च युद्धकाले धर्मचरणं नानुष्ठितम् । तस्माद् गीतोक्तं वचनं केवलमुपदेशमात्रम् । तन्न व्यावहारिकं सत्यम् ।

80. PAṆINI-VII. 2. 110 AND ITS COMMENTARIES

M. D. Sharma, Poona

It is a problem before the modern scholars of grammar to have the correct reading of the commentaries of the various printed books and mss. The same problem rises before a reader of the *Kāśikāvṛtti* when he compares it with other commentaries on Pāṇini vii. 2. 110. So, an attempt has been made to find out the correct reading of the *Kāśikāvṛtti* vii. 2. 110 with the help of its mss. as well as *Rūpāvatāra*, *Rūpamālā*, *Prakriyākaumudī* and *Vaiyākaraṇasiddhāntakaumudī*.

81. AN OUTLINE OF THE GENERAL ATTITUDE OF SOCIETY TOWARDS WOMEN IN THE KATHĀSARITSĀGARA

Kumari Nirmal Sharma, Delhi

Kathāsaritsāgara (KSS) is a voluminous work of Sanskrit stories in verse compiled by Somadeva between 1063 and 1081 A. D. The work is a condensed Sanskrit version of the lost Bṛhat-Kathā of Guṇāḍhya which is believed to be in the Paiśācī language. The work contains a large number of women's stories. The stories of faithless and wicked women exceed those of honest and faithful wives.

The stories of the KSS graphically depict the general attitude of society towards women and have immense psychological implications. The picture focusses both the good as well as the evil nature of women. Many of the verses where women are criticised for their nature are uttered by men in a mood of utter disappointment and do not give the exact opinion of the society. Some of the traits of women's nature cherished by the society are extremely interesting and deserve special attention.

To the society of the KSS., a woman's heart is very intricate. They are fickle by their very nature. They are deceitful and defile virtuous men also. Being unfaithful, they are capable of doing brave actions when smitten with love. They are envious, intolerant, talkative, wicked, timid and disastrous. Courtesans are untruthful and have no business with affection. Even some of the female ascetics are wicked by their nature. Most of the stories lay emphasis on the point that once in a way, a man may be wicked, but women are, as a rule, always and everywhere wicked.

But this is only one side of the picture, the other side of which is glowing and favourable. It is said that there are good women also, though some are bad. It is held that the virtuous women adore their husbands, do not injure them and obey their commands. They are affectionate and soft-

hearted and have patience to bear difficulties. Moreover, they are humble, steady, courageous and do not cherish jealousy. They are protected by their own virtues.

The general attitude of society towards women in the KSS is not very favourable. A son is called far superior to a daughter, though sometimes, a daughter is also praised. Respect is always shown to the chaste ladies. The house of the householder is considered empty without such a virtuous wife. They are compared to Śiva and are able to create, preserve and destroy the world. Sometimes, society seems liberal to the weaker sex. Devadāsīs commanded respect and slave girls were in no good position. There were also certain beliefs about women prevalent in the society.

The position of women was degraded in this period for several apparent reasons. It was difficult to protect women from Muslim invaders. Early marriage and lack of proper education were also responsible for it. Buddhistic views tried to dissuade men from worldly life.

Various stories and references are given in this paper.

८२. हरियाणा की संस्कृत प्रतिभा—महाकवि नव्य चण्डीदास

डा० गंगादत्त शास्त्री, जम्मू (तवी)

संस्कृत-काव्य क्षेत्र में अनेक प्रतिभाएँ हो गुजरी हैं, जिनमें महाकवि कालिदास का विशेष स्थान है। उन्हीं की परम्परा के प्रस्तुत महाकवि चण्डीदास हैं, जो अभी तक साहित्य-जगत में अज्ञात ही बने रहे। मेरी खोज के फलस्वरूप अब इनकी संस्कृत रचनाएं प्रकाश में आई हैं, जो लगभग २० के करीब हैं और जिनमें 'रघुनाथगुणोदय' तेरह सर्गों का महाकाव्य विशेष है। ये सब रचनाएँ अभी तक पाण्डुलिपियों में ही हैं। इनका प्रकाशन हो तो संस्कृत साहित्य जगत को पर्याप्त रचना-निधि मिल सकती है।

महाकवि का जन्म सन् १८०५ में हरियाणा प्रान्त में पुण्डरी नामक गाँव में हुआ था। पिता का नाम पं. दुर्गादत्त सवाल था। पूर्ण विद्या प्राप्ति के पश्चात् यौवन-काल से ढलती हुई प्रौढावस्था तक क्रमशः कैथल, पटियाला, लाहौर के राज दरबारों में राज कवि के रूप में रहे। ४९ वर्ष की अवस्था में सन् १८५५ के लगभग जम्मू-कश्मीर नरेश के दरबार में आए। वहाँ लगभग १८८५ तक रहे। शेष जीवन अपनी जन्म भूमि में आकर बिताया।

इनकी भिन्न भिन्न राज दरबारों में और विशेष कर जम्मू कश्मीर दरबार में संस्कृत गतिविधियाँ बड़ी गम्भीर रही। अपने युग में जीवन-संघर्ष भी किया और विद्याविलास सभा का दरबारीय स्तर पर संचालन करते हुए भिन्न भिन्न विषयों के अनेक पत्र पढ़े तथा शास्त्रार्थों में भाग लिया। इस लम्बे जीवन में इन्होंने संस्कृत को व्यक्तिगत रूप में अपने लेखन एवं कार्य व्यवहार के माध्यम के रूप में अपनाया। जीवन भर लिखते रहे। कितना साहित्य लिखा, इसका पता नहीं, किन्तु अब खोज करने पर जो शेष रचनाएँ मिली हैं वे इस प्रकार हैं:–

१. रघुनाथगुणोदय महाकाव्य (राम कथा पर आधारित)। २. रामप्रतापोदय काव्य (अपूर्ण)। ३. आन्हिक पद्धति, ४. हरिहर स्तोत्र, ५. राधा-सुन्दर-भक्ति-बोध, ६. वर्णसृष्टि (अपूर्ण), ७. पाँच अष्टक, १२. अरबी वर्णमाला शिक्षक, १३. छन्दोरत्नावलि, १४. गंगालहरी, १५. संभूतसंविधानकम्, १६. पार्वत्याः पादमूर्द्धजाङ्गवर्णना, १७. परदारामिमर्श-दण्डविधि, १८. रामसिंहप्रशस्ति, १९. धर्मशास्त्रनिबन्ध, २०. देविकास्तुति।

कवि की काव्य प्रतिभा अत्यधिक चमत्कार पूर्ण थी, जो इनकी उपलब्ध रचनाओं में प्रस्फुटित हुई है। वे महाकवि कालिदास की शैली के कवि थे। इस नव महाकवि की उपलब्धि के कारण संस्कृतसाहित्य गौरवान्वित हुआ है।

४३. डोगराराजानां संस्कृतेऽभिरुचिः

अनन्तराम शास्त्री, जम्मू

एकोनविंशतिशताब्द्याः जम्मू-काश्मीरराज्यस्य संस्कृतसाहित्यगतिविधौ विहङ्गम-दृष्टिपातेन प्रतीयते यदस्य शतकस्य पूर्वार्द्धन्तु संघर्षयुगमेव प्रायः। १८५७ संवत्सरे यदा स्वर्गीय-महाराजः रणवीरसिंहमहोदयः राज्यसिंहासनमलञ्चकार, ततः एव राज्येऽस्मिन् साहित्यिक-युगं प्रारभते। यतो हि महाराजस्यात्यधिका रुचिः शिक्षां साहित्यञ्च प्रति आसीत्।

१८५७ संवत्सरे राज्याभिषेकानन्तरं महाराजरणवीरसिंहः संस्कृतसाहित्यिकदृष्टि-कोणेन महत्त्वपूर्णं कार्यात्रयमकरोत्। एकन्तु श्रीरघुनाथमन्दिरस्य, द्वितीयं रणवीरपुस्तकालयस्य, तृतीयन्तु श्रीरघुनाथसंस्कृतपाठशालायाश्च जम्मूनगरे संस्थापनम्।

महाराजरणवीरसिंहस्य राज्यशासनकालस्य प्रथमे एव वत्सरे संस्कृतस्यैतस्याः पाठ-शालायाः अभ्यन्तरे हस्तलिखितप्राचीनामूल्यसंस्कृतग्रन्थानां पाण्डुलिपीनां येन केन प्रकारेणैकत्री-करणस्य कार्यं प्रारब्धमासीत्। तात्कालिकविद्वद्भिः भारतस्यान्यभागेभ्यः संस्कृतग्रन्थानां पाण्डुलिपीः क्रीत्वातासां पुस्तकालयेऽस्मिन् संस्थापनाय विशेषध्यानं प्रदत्तम्। एवं राज्येऽस्मिन् संस्कृतसाहित्यस्य कोषोऽपि स्थानीयास्थानीयसंस्कृतहस्तलिखितग्रन्थानां पाण्डुलिपिभिः समृद्धः संजातः। वहुबारं महाराजबहादुरस्यौदार्यात् पुरस्कृताः बहवः विद्वांसः एतस्मै पुस्तकालयाय वहून्यमूल्यानि दुष्प्राप्याणि च हस्तलिखितपुस्तकानि प्रददतिस्म, एवं पुरस्कारप्रलोभेनापि पुस्त-कालयोऽयं बहुसमृद्धः संजातः। १८७६ वत्सरे आशानन्द पण्डित महोदयस्य निरीक्षायां जम्मू-नगर्यां बहवः प्रतिलिपिकर्त्तारः स्थायिरूपेण नियुक्ता आसन्, येषां कार्यमेतादृशानां हस्तलिखित-ग्रन्थानां प्रतिलिपिकरणमासीत्, यानि पुस्तकानि अक्रेयाणि आसन् तथा च पर्यटकानां वाऽन्येषां येषां केषांचित् सविधेआसन्, यस्मिन् कस्मिन्नपि मूल्ये ते न दित्सन्ति स्म। एवमेव योग्यमौलवीनां साहाय्येन अरबीपारसीकभाषयोश्च साहित्यमपि संस्कृते हिन्द्यां च ऐतिहासिकं दार्शनिकं अन्ये-षामपि विषयाणां संस्कृतसाहित्यं अरबीपारसीकभाषयोश्चानूदितम्। १८७६ वत्सरे महाराज-महोदयस्यादेशेन पुस्तकालयस्थग्रन्थसूचीपत्रमेकं लिखितमासीत्। तदनन्तरं पुस्तकालये नियु-क्तानां विदुषां साहाय्येन हस्तलिखितग्रन्थपाण्डुलिपीनां त्रयोदशवर्गेषु वर्गीकरणं कृतमासीत्।

84. PRINCIPLES WORTH ADOPTING TO GET UR-MAHĀ-BHĀRATA AND UR-BHĀRATA

KESHAVRAM K. SHASTREE, AHMEDABAD

Possibility of an Ur-Mahābhārata or a Bhārata Saṁhitā and an Ur-Bhārata or a Jaya-History from the critically edited text of the Mahābhārata (B.O.R.I., Poona) as evidenced by internal as well as external sources.

To carve out, first, the BH, the following principles may be useful:

1. Extent of BH as noted in MBH.
2. Possible contents of BH to be found out.
3. If contents are available, to note the possible beginning and end of the poem.
4. As shown in MBH, the BH is to be understood without all sorts of episodes, whether labelled as upākhyānas or given as simple short legendary narratives.
5. MBH is a great great collection of historical as well as mythical and didactic narratives. If we take for granted that BH should be a poem of historical nature, the epic poetry is to be carved out.
6. To reach the goal (a) unnatural births of Vyāsa, Dhṛtarāṣṭra, Pāṇḍu, Vidura, of all the Kauravas and Pāṇḍavas, of Karṇa, Droṇa, Dhṛṣṭadyumna, Draupadī and of Kṛpa and others are to be totally neglected (b) long didactic narrations, such as Viduranīti (with exception of a few verses), the whole of Sanatsuājtīya, Śānti and Anuśāsana parvans, the Bhagavad-Gītā and Anugītā, even with last four major parvans; and such other things, whereever they are found, are to be deleted.

For Jaya-History we have to bear in mind that it is a pure historical poem. BH can have long long narratives of battle, absurd and impossible, but Jaya can not. Fortunately, we find short narratives in the beginnings of the Bhīṣma, Droṇa, Karṇa and Śalya parvans, which satisfy the requirements and help us to minimise the greater bulk of two-third extent in BH.

८५. १९वीं शताब्दी का अप्रकाशित नाटक–"माधवस्वातन्त्र्यम्"

("जयपुर नगर की संस्कृत साहित्य को देन" के अन्तर्गत)

डा० प्रभाकर शास्त्री, कोटा

महाराजाधिराज सवाई माधवसिंह द्वितीय (१८८०-१९२१ ई.) के समकालीन विद्वान् पण्डित गोपीनाथ शास्त्री दाधीच की अनुपम नाट्य रचना—'माधवस्वातन्त्र्यम्' एक अप्रकाशित ग्रन्थ है। यह नाटक संस्कृत नाटक साहित्य के सुप्रसिद्ध विद्वान् विशाखदत्त की रचना

'मुद्राराक्षस' के अनुकरण पर रचा गया है। महाराजाधिराज सवाई रामसिंह द्वितीय (१८३५-१८८० ई.) के दिवंगत होने पर उनकी इच्छानुसार दत्तक पुत्र के रूप में स्वीकृत महाराज कायमसिंह को उनका उत्तराधिकार मिला, जो कालान्तर में महाराज माधवसिंह के नाम से विख्यात हुए। महाराज कायमसिंह (माधवसिंह) जब सिंहासनारूढ़ हुए तब उनकी अवस्था बहुत छोटी थी। तत्कालीन सामन्तों में से कतिपय अपना स्वार्थ सिद्ध करने में अपनी समस्त शक्ति का उपयोग कर रहे थे। ऐसी परिस्थिति में श्री कान्तिचन्द्र बनर्जी ने बालक राजा की रक्षा की तथा स्वार्थलोलुप सभी सामन्तों को पदच्युत कर उल्लेखनीय कार्य किया।

उक्त नाटक में महाराज रामसिंह द्वितीय के दिवंगत होने पर उत्पन्न तत्कालीन राजनीतिक परिस्थिति का सफल चित्रण हुआ है। इस शोध पत्र में मुद्राराक्षस नाटक की अनुकृति का उल्लेखन व आवश्यक नाटकीय समीक्षा का चित्रण किया गया है।

86. LITERARY REFERENCES IN THE BHĀGAVATA-PURĀṆA

DR. SHEO SHANKAR PRASAD, MUZAFFARPUR

The Bhāgavata-Purāṇa attributed to Vyāsa along with all the other Purāṇas, enjoys an enviable position in the history of Indian Literature. It is not only important from the religious and philosophical but also from the literary point of view. The Purāṇa is voluminous and the author gets ample space to weave literary references hither and thither.

An attempt has been made here to collect and to critically examine all such references which are helpful in ascertaining the personality and the age of the author.

87. THE TELUGU ELEMENTS IN SANSKRIT LITERATURE

P. SRIRAMA MURTI, WALTAIR

The influence of regional literatures on Sanskrit literature is established now beyond doubt. Telugu language and literature and culture have left an indelible mark on the Sanskrit literature of Andhra. The pronunciation of Sanskrit by the Telugus bears certain characteristics of Telugu speech. The Sanskrit inscriptions of Andhra as well as some literary works dealing with Andhra Kings and places contain sanskritisations of Telugu proper names. Sometimes Telugu word-building is adopted into Sanskrit.

Telugu literary forms and verse forms have been cultivated in Sanskrit also. The campū, the different varieties of Udāharaṇa literature of the type of panegyrics, the Kanda, Campakamālā verse forms, bear Telugu stamp. The existence of prāsa-yati in certain Sanskrit verses is also due to Telugu influence. The Avadhānas and the Harikathās are also specially Telugu

features. The type of Alaṅkāra works with eulogies of gods and kings as in Pratāparudrīya have become a model for many a later writer.

The good number of Bhāṇas produced in Andhra describe the country life and festivities connected with the different holy places of the region. The historical poems describe Andhra rulers with their exploits and literary assemblies. The anthologies also contain verses of contemporary poets sung in praise of patron kings. In the Alaṅkāra works are mentioned verses with Bhāṣaśleṣa between Sanskrit and Telugu. And the poets are advised to drop such of those Sanskrit words which, being homophonous, have a bad meaning in Telugu.

Classics of Telugu literature have been translated into Sanskrit, e.g. Vasucaritracampū, Śatakas of Vemana, Kālapūrṇodayam. Grammars of Telugu language have also been written in Sanskrit. Some Telugu works also begin with Sanskrit verses. Certain Telugu proverbs do also appear in Sanskrit translation. Andhra landscape, rivers and places of interest and culture are found described in many works produced here. In this manner, we can find how greatly the Sanskrit literature of Andhra is influenced by the Telugu land and people and their culture. By studies like these Sanskrit is proved to be pan-Indian in character.

88. A SYNTHETIC APPROACH OF POETICS AND AESTHETICS

DR. D. N. SHUKLA, CHANDIGARH

My studies of reputed poeticians and aestheticians of Kashmir have given me a new approach to both poetics and aesthetics. In the contemporary studies and researches, the scholars have not been able to reconcile the different schools of poetry especially the Alaṅkāra school and the Dhvani school. It is my first approach to reconcile this seeming opposition between Dhvanyabhāvavādins and Dhvanivādins.

We are all aware that there are as many as five schools of poetics, namely:

Alaṅkāra-school	of	Bhāmaha, Daṇḍin etc.
Rīti-school	of	Vāmana etc.
Vakrokti-school	of	Kuntaka etc.
Anumiti-school	of	Mahimbhaṭṭa etc.
Dhvani-school	of	Ānanda-Vardhana, Abhinavagupta and Mammaṭa etc.

Similarly, there is also a very narrow approach to aesthetics that it is only related to Rasāsvāda. The land-mark amalgamation of Alaṅkāra, Rasa and Dhvani by Ānanda-Vardhana, the great Kashmirian literary luminary, who has shed lustre, is unfortunately not fully grasped by contemporary scholars.

It aims at some revelations. This background was responsible for poetic insight, genius and genesis which culminated in the sphoṭa-Theory of the Vaiyākaraṇas, the Nāda-Theory of the Saṇgīta-Pandits, the Vāstu-Theory of the Sthapatis and the Sthapakas and lastly—the most prominent doctrine of Dhvani of the Sāhitya Paṇḍitas. This fundamental background is enough to convince us that the poetry is the Fine Art. From Hindu point of view aesthetics is the science and philosophy of Fine Arts.

The aestheticity of the dramtic art has captivated the minds of a number of reputed authors, like Bhattanayaka, Sri-Sanku, Lollata and Abhinavagupta for whom the Nāṭyaśāstra's aphorism: "विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः" was the starting point the Rasa-Theory.

Art in India is Iconography. The Viṣṇudharmottara has remarkable contribution on this score and Raja Bhoja in his celebrated treatise, the Samarāṅgaṇasūtradhāra, has simply canonised this aspect of Indian Art which distinguishes it from the Greek Art and provides a Philosophy for Art which is its genesis and genius.

In nearly all the phases of Indian art, the Rasa (or impassioned feeling) has played a very prominent role. The Indian belief is that the supreme being is Rasa-Svarūpa (cf. the Indian theory of Rasa-Brahma-Vāda: रसौ वै सः)

I think in this very advanced stage of re-thinking we cannot afford to be dogmatic. We have to cultivate a more rational approach. We have to bring the two extremes of the Dhvanyabhāvavādins, i.e. the Ālaṅkārikas and Dhvanivādins into one integrated place to judge the art of poetry in both its aspects, the Vācyārtha and the Vyaṅgyārtha. Ānandavardhana, the founder of the Dhvani school and the greatest exponent of this doctrine himself opines this very view. After defining the Dhvani, he is not neglecting the foundation of Dhvani and let me quote both of his Kārikās

योऽर्थः सहृदयश्लाध्यः काव्यात्मेति व्यवस्थितः ।
वाच्यप्रतीयमानाख्यौ तस्य भेदावुभौ स्मृतौ ।।
तत्र वाच्यः प्रसिद्धो यः प्रकारैरुपमादिभिः ।
बहुधा व्याकृतः सोऽन्यैः ततो नेह प्रतन्यते ।।

In our traditions Sāhitya Paṇḍitas have always regarded themselves as brother followers of Vaiyākaraṇas. The learned scholars are surely conversant with the Sphoṭa doctrine or Śabda-brahma-theory of Grammarians. The credit for this goes to one of the most reputed grammarian philosophers Bhartṛhari, the celebrated writer of the Vākyapadīya. Ānandavardhana himself admits that this doctrine was borrowed from the Vaiyākaraṇas.

In the end, I must refer to Kashmir Saivism which had very profound impact on the writers belonging to this school. Abhinvagupta was a great Śaiva and the moorings of Kashmir Śaivism before Vasugupta were providing the germs of this all powerful movement of Kashmir Saivism which

to my mind permeated every thought of Fine Arts, Architecture, Sculpture and painting. It is, therefore, imperative to touch this branch rather the main branch of fine Arts to bring this topic home. In my work on Śilpa-śāstra I have given a new lead about how to co-ordinate Music, Dance, Drama, Poetry, Painting Sculpture, Iconography and architecture and have formulated the following maxim:—

षडंगो वेदः षड दर्शनानि तथैव षट् कलाः

४१. रविषेणाचार्यकृत'पद्मपुराण'स्थ-वर्णनानामध्ययनम

डा० रमाकान्त शुक्ल, नई दिल्ली

जैनरामकथापरम्परायां संस्कृत-भाषा-निबद्धं प्रथमं महाकाव्यमास्त पद्मचरिता-परनामधेयं पद्मपुराणम्-यद्धि अष्टसप्तत्युत्तरषष्ठे ख्रीष्टशतके (६७८ A. D.) जैनाचार्य-रविषेणेन प्रणीतम् । त्रयोविंशत्युत्तरशतसंख्यकपर्वपरिमितेऽस्मिन् पद्मपुराणे प्रसक्तानुप्रसक्त्या अनेकेषां वस्तूनां साङ्गोपाङ्गं वर्णनं कविना कृतं येन तस्य लोकोत्तरवर्णनानैपुण्यं व्यज्यते । पद्मपुराणे समागतानां विविधवर्णनानामेवाध्ययनमस्माकं लक्ष्यभूतं विद्यते ।

रविषेणाचार्यकृतानां वर्णनानां वर्गीकरणं दशसु भागेषु सम्भाव्यते—(क) आत्म-परिचयसम्बन्धि वर्णनम्, (ख) धार्मिकवर्णनानि, (ग) स्थानवर्णनानि, (घ) प्रकृतिवर्णनानि, (ङ) नारी-सौन्दर्य-व्यापारालापादिवर्णनानि, (च) पुरुष-सौन्दर्य-वैभव-व्यापारादिवर्णनानि, (छ) सम्भोगक्रीडोत्सवप्रमोदादिवर्णनानि, (ज) युद्धसेनायात्रोपद्रवादिवर्णनानि, (झ) विरह-विलापवर्णनानि, (ञ) विविधवर्णनानि च ।

अथैतेषां वर्णनानां परीक्षणं क्रियते चेत्तदा इमे विशेषाः दृग्गोचरीभवन्ति—

(१) इमानि वर्णनानि लक्षणग्रन्थ-निर्दिष्ट-नियम-पालनरूपाणि ।

(२) बहूनां वर्णनविषयाणां ग्रहणं रविषेणाचार्येण विमलसूरिकृतात् प्राकृतनिबद्धात् 'पउमचरियात्' कृतम् ।

(३) एतेषु कतिपयानि वर्णनानि रविषेणाचार्यस्य सर्वप्रबन्धहर्तृत्वं साहसकर्तृत्वञ्च प्रथयन्ति । तथा हि — रविषेणाचार्यस्य मगधविषयवर्णनं बाणकृत-श्रीकण्ठजनपदवर्णनस्य, राजगृहनगरवर्णनं बाणकृत-स्थाण्वीश्वर-वर्णनस्य, श्रेणिक-नृप-वर्णनञ्च बाणकृत-पुष्पभूति-हर्ष-वर्णनस्य पद्यमयं रूपान्तरम् । अस्य साहित्यिकचौर्यस्य कारणमिदमस्ति — यद् रविषेणो हि स्वकृतौ धर्मतत्त्वेन साकं स्वकाले समुपलभ्यमानं समस्तमपि रामणीयकम् निधातुमैच्छत् । किन्तु तेन बाणस्य कुत्राप्युल्लेखो नैवाकारीति तस्य साहसमेव ।

(४) एतेषु वर्णनेषु न केवलं बाणस्यापितु कालिदासादीनामपि प्रचुरः प्रभावो लक्ष्यते ।

(५) सांस्कृतिकसूचनादानमेतेषां वर्णनानामपरं वैशिष्ट्यमस्ति । प्रतीयते रविषेणा-चार्यः स्वग्रन्थपाठकाय स्वसंस्कृतेर्विश्वकोषमेव ददाति, एषां वर्णनानां व्याजेन । एतेषां विशदं सांस्कृतिकमध्ययनमस्माकं शोधप्रक्रियापरिवर्द्धकं भवति । यथा हि बाणकृतकादम्बरी–हर्ष-चरितयोः सांस्कृतिकमध्ययनं सञ्जातं तथैव पद्मपुराणस्थवर्णनानामपि समपेक्षितम् ।

(६) एतेषां वर्णनानां साहित्यिकमध्ययनमनुसन्धित्सूनामपरं लक्ष्यं सम्भाव्यते। पूर्वागतानां वर्णनसरणीनां कविना कियत्पालनं कृतं कियच्च नवीनं समुपस्थापितमिति दिशापि एतेषां वर्णनानामध्ययनं सम्भाव्यते। उदाहरणार्थं जिनसेनस्योपरि रविषेणस्य प्रभावस्य चर्चा ग्रहीतुं शक्यते।

(७) एतानि वर्णनानि रविषेणाचार्यस्य लोकशास्त्रकाव्याद्यवेक्षणस्य साक्षीणि।

(८) एतानि वर्णनानि कथातः पृथग्भावं सहन्ते।

९०. रुद्रदेव का स्थितिकाल

बाबूलाल शुक्ल शास्त्री, मन्दसौर

रुद्रदेव का स्थितिकाल तथा स्वरूप। प्रथम मत का परिष्कार। तेरहवीं शती के स्थान पर सोलहवीं शती। श्येनशास्त्र तथा ययातिचरित का कर्तृत्व। अकबरकालीन शैली तथा स्थितिकाल के समीकरणात्मक प्रमाण।

91. सरस्वतीकण्ठाभरण में उपस्थित कपितय अज्ञात उभयालङ्कार सन्दर्भ

केदारनाथ शुक्ल, उज्जैन

साहित्यशास्त्र या सौन्दर्यविधायकशास्त्र की परिसीमाओं की विस्तृति में जिन अलंकार-शास्त्रियों ने चिन्तन के संचितरूप में जो समग्र साहित्य उपस्थित किया है उसके प्रति सचेतस् का मन कौतूहल से एवं अनुसन्धाता का शोध नितनये तथ्यों को खोज निकालने में सदैव संलग्न रहेगा।

अलंकारों के विकल्पों की क्या इयत्ता हो सकती है! इसीलिये तो दण्डी ने उनके कात्स्न्र्य कथन का अनौचित्य ही प्रदर्शित किया है; तथापि बुद्धिवैभव से संपन्न, तर्कों के संचालन में पटु 'पश्चात्-दण्डीकाल' के लेखकों ने अलंकार विवेचना को त्याज्य न कर दण्डी के अतिरिक्त और विकल्पों नूतन अलंकारों का आविर्भाव किया ही है। ध्वनिकारने दो शब्दों में कितना सटीक समाधान प्रस्तुत किया है––

"सहस्रशो हि महात्मभिरन्यैरलंकारप्रकाराः प्रकाशिताः प्रकाश्यन्ते च"।

भामह, उद्भट, वामन, रुद्रट, कुंतक आदि आदि आचार्यों ने मतभेद एवं स्वीकृति के रास्ते अपनी अपनी सहमतियाँ व सिद्धान्त प्रस्तुत किये हैं। जो हो सरस्वतीकंठाभरण के निर्माण-काल में एक विशद अलंकारसूचि प्रस्तुत थी। जैसा सर्वविदित है––भोज की अलंकार विषयक मान्यता अपने आप में अद्भुत है। परतर साहित्यशास्त्र ने इस पर टीका टिप्पणी भी प्रस्तुत की है।

यह अनुसंधान पत्र उनकी कतिपय उभयालंकारविषयक मान्यता के परिप्रेक्ष्य में है। सरस्वतीकंठाभरण के चौबीस उभयालंकारों की उनकी योजना में ऐसे कुछ अलंकार हैं जिनमें

पूर्वाचार्यों द्वारा 'कुछ' अलंकारों का अन्तर्भाव हो जाता है। उदाहरणार्थ दृष्टान्त एवं प्रति-वस्तूपमा, 'साम्य' अलंकार से अतिरिक्त नहीं है (स. कं. ४।३५), समाधि अलंकार में मीलित (स. कं. ४।४५) समासोक्ति में अन्योक्ति, (स.कं. ४।४९) उत्प्रेक्षा में ही 'मत अलंकार', उत्प्रेक्षावयव (स. कं. ४।५१) आदि निर्देश रूप में प्रस्तुत है। समस्या यहाँ तब गहरी हो जाती है जब ग्रन्थकार कतिपय ऐसे अलंकारों का परिगणन करते हैं जिनके नाम या स्वरूप का संयोजन पूर्वाचार्यों के विवेचन क्रम में अनुपस्थित है। इस प्रकार के अलंकारों को पूर्वप्रचलित अलंकारों के रूप में इंगित कर, भोजराज उनको अपने विधानानुसार अन्तर्भावित करते हैं। ऐसे कतिपय अलंकारों में जैसे आक्षेप अलंकार के अन्तर्गत 'रोध' नामक अलंकार को (स. कं. ४।६४) अर्थान्तिरन्यास में प्रतीकन्यास अलंकार को (स. कं. ४।६९) तथा समासोक्ति में उभयोक्ति अलंकार को (स. कं. ४।४९) अन्तर्भावित किया है।

इस परिप्रेक्ष्य में प्रस्तुत आलेखन का यही उद्देश्य होगा कि उपर्युक्त (रोध, प्रतीकन्यास आदि) अलंकारों का भोज के समक्ष क्या स्रोत हो सकता है—इस विवेचना के साथ अन्तर्भाव की प्रक्रिया के वैज्ञानिक मूल्याँकन को केन्द्रित कर सामग्री संचित की जावेगी। इस प्रश्न की भी संभावना जुड़ सकती है कि उपर्युक्त अज्ञात अलंकारों के आलोक में अलंकारशास्त्र की क्या कोई और कड़ी भी भोज तक उपलब्ध थी जो अब लुप्त है।

92. महाकवि बाण—वक्रोक्तिवाद की दृष्टि से

डा० जगदम्बा प्रसाद सिन्हा, लखनऊ

वक्रोक्ति की दृष्टि से महाकवि बाण के काव्य का अध्ययन करने के पूर्व यह विचार करना होगा कि 'वक्रोक्ति' शब्द का तात्त्विक अर्थ क्या है। वक्रोक्ति का अभिप्राय है वक्र अर्थात् चमत्कार-पूर्ण और उक्ति अर्थात् कथन। इस प्रकार वक्रोक्ति चमत्कारपूर्ण कथन ही है। प्राचीन आलंका-रिकों ने वक्रोक्ति को भिन्न-भिन्न रूपों में देखा है। भामह के अनुसार वाणी की शोभा वक्र शब्द और अर्थ से ही हुआ करती है। आचार्य दण्डी ने वाङमय के दो भेद किये हैं — स्वभावोक्ति और वक्रोक्ति। उनके अनुसार वक्रोक्ति में शोभा का आधान करने वाला है श्लेष। वामन के अनुसार सादृश्यमूलक लक्षणा ही वक्रोक्ति है। इस प्रकार जो प्राचीन आलंकारिकों की गौणी लक्षणा थी वही वामन की वक्रोक्ति है। उनका यह मत समीचीन भी है क्योंकि 'यह मूर्ख है' कथन की अपेक्षा 'यह बैल है' ('गौरयम्') कथन में चमत्कार के वैशिष्ट्य को अस्वीकार ही कौन कर सकता है! रुद्रट ने वक्रोक्ति को केवल शब्दालंकार के रूप में ही स्वीकार किया है। उसके अनुसार शब्दालंकार पांच हैं—वक्रोक्ति, अनुप्रास, यमक, श्लेष और चित्र। आचार्य आनन्दवर्धन ने वक्रोक्ति को एक अलंकार विशेष के रूप में ही ग्रहण किया है। आचार्य अभिनव ने वक्रोक्ति को 'उत्कृष्ट रचना' बतलाया है। भोजराज के अनुसार वक्रतारहित रचना वाक्य भले ही हो, उसे काव्य नहीं कहा जा सकता है। मम्मट और रुय्यक वक्रोक्ति को अलंकार विशेष के अतिरिक्त स्वीकार नहीं करना चाहते थे। वक्रोक्ति को एक सम्प्रदाय के रूप में प्रवर्तित करने वाले आचार्य कुन्तक के अनुसार वक्रोक्ति एक वर्णना शैली है जो प्रसिद्ध कथन से विलक्षण

हुआ करती है, जिसे 'वैदग्ध्यभङ्गीभणिति' कहा जा सकता है। कुन्तक ने वक्रोक्ति के छः भेदों का उल्लेख किया है। इनमें से कुछ भेदों के अवान्तर भेद भी बतलाये गए हैं।

लक्षणग्रन्थों में ही नहीं, लक्ष्यग्रन्थों में भी वक्रोक्ति को मान्यता प्राप्त हुई है। 'राघव-पाण्डवीयम्' के रचयिता कविराज ने महाकवि बाण को वक्रोक्ति मार्ग में निपुण बतलाया है (राघवपाण्डवीयम् १।१४१)। स्वयं बाण भट्ट ने भी काव्य में अन्य तत्वों के साथ नूतन अर्थ को दुष्कर बतलाया है (हर्षचरित १।८)। यहाँ पर नूतन अर्थ से बाण का अभिप्राय है चमत्कारपूर्ण अर्थ से, जिसे वक्रोक्ति कहा जा सकता है। उनका विश्वास है कि इसी नूतन अर्थ-वक्रोक्ति के कारण कथा चमत्कृत हो उठा करती है (कादम्बरी, श्लोक सं. ९)। 'कादम्बरी' में 'वक्रोक्ति-निपुणेन आख्यायिकाख्यानपरिचयचतुरेण' इत्यादि उल्लेख से बाण काव्य में वक्रोक्ति की उपा-देयता स्वीकार करते हुए प्रतीत होते हैं। वक्रोक्तिवाद की दृष्टि से बाण की रचनायें उत्कृष्ट कोटि की हैं। इस प्रसंग में कुछ उदाहरण प्रस्तुत करना असंगत न होगा।

दण्डी आदि प्राचीन आलंकारिकों ने जिसे अनुप्रास कहा है उसे ही कुन्तक ने 'वर्ण-विन्यासवक्रता' नाम से सूचित किया है। कुन्तक के अनुसार 'वर्णविन्यास-वक्रता' वहाँ पर होती है जहाँ पर थोड़े थोड़े अन्तर से एक, दो अथवा अनेक वर्णों की पुनरावृत्ति हुआ करती है (वक्रोक्ति जीवित २।१)। इसी कारिका की वृत्ति में स्वयं आचार्य कुन्तक ने यह बतलाया है कि उक्त कारिका में वर्ण शब्द का अभिप्राय है व्यंजन (वक्रोक्तिजीवित २।१ वृत्ति)। कुन्तक की 'वर्ण-विन्यासवक्रता' और दण्डी के अनुप्रास में बहुत साम्य है। आनन्दवर्द्धन आदि आचार्यों ने काव्य में अनुप्रास आदि शब्दालंकारों को इसलिए हेय बतलाया है क्योंकि वे पृथक्प्रयत्ननिर्वर्त्य हुआ करते हैं। किन्तु बाण की रचनाओं में प्रयुक्त वर्णविन्यासवक्रता का अवलोकन करने से ऐसा प्रतीत नहीं होता है कि महाकवि को वर्णविन्यासवक्रता के लिए कोई पृथक् प्रयत्न करना पड़ा होगा। एक उदाहरण देखिए—'क्वचित्कण्ठनिहितकाञ्चनकाञ्चीगुणाङ्कितकञ्चुकिविकाराकुञ्चितभ्रुवः' (हर्षचरित–चतुर्थ उच्छवास)। यहाँ पर 'क' तथा संयुक्ताक्षर 'ञ्च' की जो आवृत्ति थोड़े अन्तर से हुई है उससे राजमहिषियों के वर्णन में सौन्दर्य उत्पन्न हो गया है। साथ ही प्रस्तुत उदाहरण को देखने से ऐसा भी प्रतीत नहीं होता है कि महाकवि ने उपर्युक्त वर्णों को लाने में कोई दुराग्रह किया हो, अपितु ये वर्ण परस्पर होड़ करते हुए स्वयं आ जाते हैं। इसी प्रकार बाण की दोनों रच-नायें 'हर्षचरित' और 'कादम्बरी'—वक्रता के विभिन्न प्रकारों से सम्यक् प्रकार चमत्कृत हो उठी हैं।

93. ON INDICATORY LETTERS AND SYLLABLES (ANUBANDHAS) IN PĀṆINAIN PRONOUNCEMENTS (UPADEŚAS).

KARUNASINDHU DAS, HOWRAH

The Pāṇinian system of grammatical studies in Sanskrit language assigns some letters or syllables to roots, suffixes, groups of letters replacing suffixes as their representative (ādeśa) augments. The letters and syllables, subject to elision while any formations take place in connection with the suffix etc. concerned, are pronounced in the aphorisms of Maheśvara and

of Pāṇini and in the list of verbal roots (dhātupāṭha) only to systematise changes in both stems, nominal and verbal, and suffixes in constitution of words, to ascertain proper accentuation and so on. These letters and syllables are called anubandhas. In verbal roots, anubandhas decide the active or the middle forms of conjugation, support and obstruct the spurious advent of augments; in augments these letters may influence their position; in nominal and verbal suffixes, change of vowels may take place in the stems due to these letters.

There is difference of opinion regarding the relation of anubandhas with suffixes etc. Some like to say that as anubandhas are not seen in the words with particular suffixes, their relation to suffixes etc. in original reading is vague. It is, however, concluded that every anubandha is a component part of the suffix etc. with which it is connected.

The famous trio of grammatical canons (paribhāṣās) pertaining to anubandhas can be taken up for discussion here. These three paribhāṣās are (a) nānubandhakṛtam anekāltvam (b) nānubandhakṛtam anejantatvam and (c) nānubandhakṛtam asārūpyam. It comes out that these paribhāṣās can be rejected without the least hesitation. Patañjali is seen to have blessed this path of rejection.

94. THE CONCEPT OF BEAUTY AS REFLECTED IN SOME OF THE TEXTS OF CLASSICAL SANSKRIT LITERATURE.

SRIMATI PADMA SUDHI, POONA

In the beginning beauty is compared with truth, then permanence after quoting from classical Sanskrit texts. Creativity of an artist and the process of beauty in consonance with certain lines of Indian epistemology is shown. To apprehend beauty equal responsibility of a creator and a spectator is shared in its harmony, suggestions and emotions. It is concerned as the intrinsic value of our consciousness of Self. Beauty is all-pervading but our power of comprehension and distorted expression of our life tries to give it way in its negative aspect that is, ugliness. Beauty is relative and absolute both. There a question is raised whether beauty is an inherent quality of a body or a particular organ of the body or senses or the mind or furthermore of the consciousness? Through elimination with the help of Vedāntic psychology, unity of oneness is shown in the diversity of ideas because of primal ignorance. Indian psychology, enumerated in Indian poetics based on Vedānta and Sāṃkhya systems shows the different levels of understanding (five Koṣās) and experiencing beauty. Opposite to western psychology which has pragmatic attitudes, Indian psychology unveils the hidden treasure of beauty with the support of literature, poetics and some of the fundamentals of Indian philosophy in the line of attainment of highest goal that is, Realisation of the Self.

९५. साहित्यशास्त्रे केशवमिश्राणां योगः

डा० कैलाशपति त्रिपाठी, भागलपुर

तत्रभवतां केशवमिश्राणां काव्यशास्त्रीयो ग्रन्थोऽलंकारशेखरः स्वपूर्ववर्तिनीं प्रायशो निखिलां साहित्यशास्त्रसम्पृक्तां वैपश्चितीं संक्षेपतः यथास्थानम् आकलय्य तत्र तत्र प्रतिपाद्यमाने वस्तुविशेषे आत्मोन्मेषसंवलितां विच्छित्तिबहुलां नवोद्भावनां प्रस्तौति ।

निबन्धेऽस्मिन् मुख्यतया तेषां नवतैव विचार्यते, सामान्यतया प्रत्नाश्चापि यथाऽपेक्षं विचार्यन्ते । तद्यथा——

१. प्रतिभायाः काव्यकारणता, व्युत्पत्तेरलंकारता अभ्यासस्य च प्रचुरोत्पत्तिकारिता, एतदतिरिक्तं मनःप्रसादस्यापि संव्याप्यकारणता ।

२. दोषाणामष्टाविशतिविधता एवं असमर्थसमासस्य दोषान्तरत्वकल्पनम् ।

३. उपमोत्प्रेक्षयोः सर्वालंकारातिशायिता ।

४. अङ्गाङ्गिभावापन्नानां सकलविभावानां साक्षात्कारकत्वं रसत्वम् ।

रत्नाष्टके विभक्तोऽयं ग्रन्थः काव्यशास्त्रस्याष्टाध्यायी विवर्तते । अत्र नवप्रस्थान-स्थापनावधानधीर्ग्रन्थकृत् काव्योपक्रमदोषगुणालंकारान् विविच्य योषितां पुरुषाणां च वर्णन-प्रकारं कविसम्प्रदायसिद्धान् नियामांश्च विभाव्य पथो व्यश्लिक्षत् प्रत्यतिष्ठिपच्च ।

९६. साधारणेऽसाधारण्यम्

राममूर्ति त्रिपाठी, उज्जैन

साधारण्यं हि नाम सकलसामाजिकवृत्तितात्मकमाहोस्वित् व्यक्तिविशेषसंबंधित्वेना-प्रतीयमानतेति सर्वसंबंधितया प्रतीतिगोचरतेति विकल्पत्रितये समुपस्थितेऽन्त्यो विकल्पः म. म. गोविन्दठक्कुरेण काव्यप्रदीपे कण्ठरवेण निषिद्धः, प्रथमश्चाभ्युपगतो प्रभाकृता वैद्यनाथेना-वशिष्टो द्वितीयो बालबोधिनीकारेण भट्टवामनाचार्येण । काव्यनिर्माणकाले यः कविव्यक्ति-मात्रसंवेद्यः सन्नसाधारणपदव्यपदेश्यः, स एव ग्रहणकाले विषयितासंबंधेन सकलसामाजिक-वृत्तिः साधारणः – इत्यत्र नास्ति केषाञ्चिदपि विसंवादः । विसंवादस्तु सामाजिकवृत्तेः साधारणस्य केन रूपेण प्रतीतिरितिप्रश्नमवलम्ब्य समुदेति । व्यक्तिविशेषसंबंधित्वेन प्रतीतिर-साधारण्येन प्रतीतिः, व्यक्तिविशेषसंबंधित्वेनाप्रतीतिस्साधारण्येन प्रतीतिरिति स्थिते प्रकाश-तट्टीकाकाराः प्रभाप्रदीपकारादयः सकलसामाजिकवृत्तिसाधारणस्य रसोपकरणस्य व्यक्ति-विशेषसंबंधित्वेनापि प्रतीतौ न काञ्चित् क्षतिं निभालयन्ति, व्यक्तिविशेषसंबंधित्वस्य स्वीकारः परिहारो वा नियमगर्भो मा भूदित्येव तेषां पक्षः । अत एव प्रदीपकारेणोक्तम् ——"यद्वा 'अमुकस्यै-वेति' इत्यवधारणं विना 'अमुकस्य' इत्येवं प्रतीतिः । संबंधिविशेषीयत्वेन प्रतीतौ विभावादेर-साधारण्यमक्षतमिति तद्दोषनिवारणाय केचनाङ्गीकुर्वन्ति यत् संबंधिविशेषितवाक्यार्थबोधोत्तरं तदविशेषितवैयञ्जनिकसाधारण्यबोधे नोक्तदोषः तथापि प्रथमवाक्यार्थबोधेनैव रसव्यक्ति-संभवे द्वितीयवाक्यार्थबोधकल्पनं निर्निमित्तमिति तद्दोषोऽदोष एव । अत एव सीतादिपदैर्जन-

कादिसंबंधितया पदार्थस्मरणोत्तरं जनकादिसंबंधांशमपहाय स्त्रीत्वादिनैव वाक्यार्थबोधः काव्य-महिम्ना भवति - इत्यपि न वक्तव्यम्, अनुभवविरोधाद् विचारासहत्वाच्च । अनुभवविरोधस्तावदित्थम्——यदि संबंधिविशेषीयत्वनिमित्तकमसाधारण्यं रसव्यक्तौ क्वचिन्नानुस्यूतं स्यात्तदा एकरसपरयोः काव्ययोरनुभवभेदः न संगच्छेत् । विचारासहत्वमपि स्पष्टम्——यतो हि पदार्थोपस्थित्यन्वयबोधयोः समानप्रकारकत्वनियमान्न तादृशान्वयबोधसंभवः । अतः संबंधिविशेषीयत्वनिमित्तकमसाधारण्यं साधारण्येऽपेक्षितमेव ।

एवञ्च साधारण्येऽसाधारण्यस्य स्थितिर्न केवलोक्तावधिका प्रत्युतेतोऽप्यधिका । ध्वन्यालोककृताऽऽनन्दवर्धनाचार्येण प्रतिभाया आनन्त्यं (काव्यार्थगतनवत्वप्रभवं) विचारयता स्पष्टमेव राद्धान्तितम्——"यद् वाच्यानां च काव्ये प्रतिभासमानानां यद्रूपं तत्तु ग्राह्यविशेषाभेदेनैव प्रतीयते"——इति । अत्रायमाशयः——काव्येऽर्थस्य यद्रूपं प्रतीयते, तत्तु प्रत्यक्षादिप्रमाणग्राह्यविशेषाभेदेनैव, न तु सामान्येन साधारण्येन वा; अन्यथा सामान्यमात्रभ्रमेण तस्य पारिमित्यात् प्रागेव गोचरीकृतत्वात्, न भवेन्नवत्वं काव्यवस्तूनाम्, अतथाभावे प्रतिभाया आनन्त्यमपि न सिद्ध्येत् । अतः काव्यात्प्रतीयमानस्यार्थस्य प्रतीतिर्ग्राह्यविशेषाभेदेनैव स्वीकार्या । ततश्च सकलसामाजिकवृत्तिसाधारणस्य पदार्थस्यासाधारण्यगर्भा प्रतीतिरङ्गीकर्तव्यैव । पाश्चात्यकलाविवेचकस्य क्रोचेमहोदयस्याप्यत्र संवादः । सोऽपि काव्यार्थप्रतीतेवैशिष्ट्यं शास्त्रार्थप्रतीतेः व्यक्तिविषयकतयैव स्वीकरोति ।

97. SANSKRIT GRAMMARIANS ON TRANSFORMATION OF MEANING

DR. R. S. TRIPATHI, ALIGARH

Change in the meaning of a word was not acceptable to Sanskrit Grammarians. According to them the relation of word and its meaning is eternal. Any change in the meaning affects the eternal relation. However, they were aware of change in the meaning. To explain this process they formulate the theory of transformation of meaning. The meaning of a word is transformed to another meaning. They also explain the change of meaning on the basis of Upacāra. Bhartṛhari put forth the theory of Pratīyamāna artha to explain the change in meaning. This Pratīyamāna artha was later on taken in somewhat different sense by Ānandavardhana. But originally the word was connected with the transformation of meaning.

98 संस्कृतमहाकवीनां काव्यशास्त्रविषयका विचाराः

राधावल्लभ त्रिपाठी, उदयपुर

कविश्चिन्तको न भवति सर्वदा इति तु सत्यम् । किन्तु कदाचित् कविः स्वान्तर्दृष्ट्या चिन्तकैरपि अगम्यानि तत्त्वानि समुद्घाटयति । संस्कृतमहाकविभिः काव्यशास्त्रविषये स्वकृतिषु

यत्र-तत्र केचन विचाराः समुन्मीलिताः। तेषामध्ययनं कविदृष्टेरवबोधाय काव्यशास्त्रविकास-परिज्ञानाय च महत्त्वमावहति ।

काव्यप्रयोजनविषये कालिदास-बालचन्द्रसूरि-नीलकण्ठदीक्षित-प्रभृतिभिः प्रत्यक्ष-मप्रत्यक्षं वा विचाराः प्रकटिताः। तत्र काव्येनाध्यात्मिकरहस्यानां समुन्मीलनमिति प्रयोजनं नवीनमेव नीलकण्ठ-बालचन्द्राभ्यां प्रतिपादितम्। काव्यहेतुषु प्रतिभाविषये नीलकण्ठदीक्षितस्य विचारा मौलिका महत्त्वपूर्णाश्च ।

कालिदास-श्रीहर्ष-प्रभृतिकवयो रसवादिनो बभूवुः। भारविस्त्वर्थवादी। अर्थगौरवं बहुमन्यमानो महाकविर्भारविर्यत्र तत्र स्वकाव्ये अत्यन्तमेवोपादेयान् काव्यरीति-गुणविषयक-विचारान् प्रकाशयामास, यैस्तस्य मौलिकी चिन्तनशक्तिर्विदिता भवति। माघ-श्रीहर्ष-प्रभृतयः केचन कवयः अलंकारवादिनोऽपि बभूवुः।

९९. वाल्मीकि रामायण में वर्णित चित्रकूट, मन्दाकिनी तथा पञ्चवटी की भौगोलिक प्रतिष्ठा

सुन्दरलाल त्रिपाठी, जगदलपुर

वाल्मीकि रामायण में दण्डक में प्रवाहित मन्दाकिनी तथा दण्डक में स्थित चित्रकूट, पञ्चवटी आदि की चर्चा है। राम ने भरद्वाजे-आश्रम के पश्चात् आधुनिक उत्तरप्रदेश तथा मध्य-प्रदेश की सीमा में स्थित चित्रकूट में निवास किया था। और उक्त अञ्चल में प्रवाहिता मन्दा-किनी का स्तवगान किया था।

उक्त चित्रकूट के पश्चात् राम अत्रि के आश्रम के मार्ग से दक्षिण दिशा में महारण्य दण्डकारण्य में प्रविष्ट हुए। वे शरभङ्ग के आश्रम में गये। ऋषि शरभङ्ग के आश्रम-तट पर भी एक मन्दाकिनी प्रवाहिता थी; और उसके पश्चात् ही एक और चित्रकूट की अवस्थिति थी। उक्त चित्रकूट के निकट ही सुतीक्ष्ण का आश्रम था। सुतीक्ष्ण के आश्रम से मात्र पाँच योजन दूर अगस्त्य का आश्रम था और उनके आश्रम से मात्र दो योजन दूर गोदावरी के उपरि अञ्चल में पञ्चवटी थी।

गवेषणा-प्रबन्ध में दण्डक के सहित उक्त समस्त अञ्चल एवं स्थलों का अवधारण है।

100. PRAKARAṆIKĀ AS AN INDEPENDENT FORM OF SANSKRIT DRAMA

DR. K. H. TRIVEDI, VALLABH VIDYANAGAR

Initially, the writer has tried to collect the various references to Prakaraṇikā in different works of dramaturgy. The tacit reference to Prakaraṇikā in a dubious verse in the Nāṭyaśāstra and the comments of Dhanika on the same are critically examined. The special features of Prakaraṇikā which distinguish it from Nāṭikā as well as Prakaraṇa are pointed out.

The writer feels that it was a commendable attempt by some of the playwrights as well as theorists to create a new species of drama—a sort of little light social comedy—which, unfortunately, could not meet with success. The probable reasons for this are pointed out.

101. GĪTAGOVINDA AN ALLEGORY ?

H. S. URSEKAR, BOMBAY.

The question discussed here is whether the love of Radha and Krishna as portrayed in Jayadeva's Gīta-Govinda is an allegory or not.

European scholars like Sir William Jones, Macauliffe, Dunken Greenlees and several Indian scholars regard this poem as an unquestionable religious Allegory with a mystical significance. According to them Radha stands for the human soul, while Krishna represents the Supreme Soul and that the love of Radha for Krishna symbolises the soulful yearning of man to reach the Godhead. It is true that Jayadeva's work is deeply touched with the spirit of religion. It is also true that the poet himself was a Saint—devotee of God Krishna. However, it is submitted that the Gīta Goinda is not an allegory but that the love of Radha and Krishna as depicted by Jayadeva is real.

The heading of the poem and the titles of the 12 cantos indicate unmistakably that it is a song of love between Radha and Krishna. It is legitimate to confine ourselves to the text of the poem. The plain reading of the poem makes it clear that the love as depicted is actual and not allegorical. Considering *inter alia* the meticulous details of love sports interwoven in the fabric of this composition, including the luscious descriptions of the eight-fold heroines, which reflect the different moods of Radha's love.

The prevailing sentiment of the poem is Śṛṅgāra or love and it is heightened by the paraphernalia of the beauties of nature like the spring, moon and bees. Love in both its aspects of frustration and fulfilment is delineated with a master's skill.

The central theme of the poem is love which can be summarized in a few words as follows: A faithless lover, jealousy, messenger, reconciliation and blissful re-union.

The criteria of introduction and conclusion of this lyrical work also confirm that it is a poem of love. In the beginning, the poet says that he is dealing with the love sports of Vāsudeva. In the end he invokes the blessings of Krishna who is happy at his re-union with Radha.

The irresistible impact on reading the poem is also the supreme happiness of Radha and Krishna on the fulfilment of their cherished desires. The poet's aim appears to be the same.

Love is a surging attraction whose principal urge is to share the totality of experiences of life. The love of Radha and Krishna cannot be regarded as platonic or earthly. No doubt it is divine yet it is real and not allegorical.

Long before Shakespeare Jayadeva appears to have believed that music is food of love. This explains the predominant musical framework of this poetic work.

Further if Krishna and Radha are regarded as historical personages, and there is material to think so, then it is logical to conclude that their love was real and not spiritual.

In the Gīta-Govinda the figure eight appears to have a mystical significance: The aṣṭapadis, the aṣṭa-nāyikās and the hero being Krishna, the eighth incarnation of God Vishnu.

The fact that Radha was an ardent devotee of Krishna and that Jayadeva the poet was a Saint-devotee of Lord Krishna is not inconsistent necessarily with the conclusion that the love between Radha and Krishna as portrayed in Gīta-Govinda is real. It is difficult to regard it as a pure religious allegory having no touch of actuality. In fact, devotion and love are the two facets of the same coin of human reaction.

102. MORE SOBRIQUETS OF SANSKRIT WRITERS

V. VENKATACHALAM, UJJAIN

The subject of sobriquets of Sanskrit poets is a fascinating study. The prime sources of our information about such sobriquets are our early anthologies like Subhāṣitāvali, Sūktimuktāvali, Śārṅgadharapaddhati, Saduktikarṇāmṛta etc., which mention many poets by their sobriquets. The first scholar to compile these systematically and write independently on this subject was Dr. V. Raghavan. His article (J. O. R. XVIII, 1948-49) contains an exhaustive survey of all sobriquets of poets mentioned in the known anthologies.

Subsequently, Pandit Kedāranātha Śarmā Sārasvata, wrote an extensive article on this subject in Sanskrit in two consecutive issues of Saṁskṛta Ratnākara (XVIII, 9-10 & 11-12). It is not clear whether Pandit Kedāranātha Śarmā worked independently on the subject or utilized the earlier work of Dr. Raghavan. However, his Sanskrit article does not add much to Dr. Raghavan's work.

Both these eminent scholars, who wrote on this subject, relied mostly on the material readily available to them in the anthologies and the learned Introductions of their editors. There are, however, some more well known sobriquets which are available from other sources.

The present paper is an effort to present some of these sobriquets that have come within my random notice and have not been included by these two earlier workers on this subject. For example, Mallinātha's commentary on Meghadūta (1.14) clearly speaks of '*Nicula*' as the sobriquet of a contemporary poet of Kālidāsa and quotes the following verse, which earned him the title:

संसर्गजा दोषगुणा भवन्तीत्येतन्मृषा येन जडाशयेऽपि ।
स्थित्वानुकूलं निचुलश्चलन्तमात्मानमारक्षति सिन्धुवेगात् ॥

After quoting this verse, Mallinātha records the tradition about this sobriquet and writes:

एतच्छ्लोकनिर्माणात् तस्य कवेः 'निचुल' संज्ञेत्याहुः ।

Both Dr. Raghavan and Pandit Kedāranātha Śarmā confined themselves to sobriquets of poets only. There are, however, some well known sobriquets of certain reputed writers on our Śāstras, which also provide an equally interesting fare, though these latter sobriquets centre round certain episodes of the writers' lives and not any particular composition of theirs. The present paper touches upon some of the more famous sobriquets of Śāstra-writers too.

D—DRAVIDIC STUDIES SECTION

1. THE WORD *ALLA*, *ILLA* AND THE NEGATIVE SUFFIX *A* IN KANNADA

Dr. A. Shanker Kedilaya, Madras

The main words showing negative in Kannada are *alla* and *illa*. Their bound forms are *al* and *il*. Besides these, the suffix *a* is mostly used to signify negation.

alladu and *altu* seem to be the earlier forms of *alla*.

al is used in the use of the negative of the verbal theme in second person in imperative.

Illam, *illavu*, *illade* are some other forms of the word illa, signifying negation.

The other forms of this word are *ila*, *ili* and *il*

The suffix *i* in Tulu also is used to denote negation (balli, bodci, popuji, barpuji etc.)

In adu and avu we find *a* the negative suffix used in Kannada.

a is found used as a termination which is added to the crude form of verbs in the formation of the negative.

The negative with the personal suffixes is used for all tenses.

The negative suffix *a* is found in Tulu also.

2. THE TAMIL KINGS—A PARADOX

V. Natesan, Madras

The history of India is incomplete without further investigation of the history of Dakṣiṇāpatha. The ancient history of South India is shrouded in darkness. Without any sentimental research, the South Indian historians and students of history should throw light on many a topic connected with South India. Scholars have often fought shy of the intricacies of the historical development in the Tamilnadu. In short, we have to rewrite the history of South India with facts and figures. For an example, I can quote the following for knowing the real name of the City of Madras. As the name of Calcutta is derived from "Kāḷī" (Durgā)—Kālighaṭ, the name "Chennai" is from the name of the city's goddess, "Chenniamman" situated at "Chennai-kuppam" (original name of Chennapaṭṭanam) which was called Maratha Town when Śivāji visited Madras. (*Vide*: Vestiges of Madras and East India Records). Chennai Amman is one of the names of Kalligambāḷ at 67, Thambu Chetty Street, G. T. Madras-1. This real name

of the goddess has been changed into a man's name "Chennappa Naicken Paṭṭanam". This is one of many historical facts connected with South India.

This paper presents a few paradoxes about Tamil Kings to be pondered over.

(1) After 600 B. C., legends of Agastya, Paraśurāma and Viśvāmitra centre on the slow and steady infiltrations of the Aryans into South India. Pāṇḍiya and Coḷa kings embraced Agastya Muni as their 'Kulaguru' and the Ceras 'Paraśurāma' and called their land 'Cerapada' as 'Paraśurāma-Kṣetra'. Why? Because these kings were the representatives of the North Indian emperors, they were pleased to remain under the guidance and influence of the Āryamuni, Agastya.

(2) Malayatvaja Pāṇḍian and Kañchinamālā are supposed to be the founders of the Pāṇḍian dynasty and their Kulaguru was Agastya. According to Tiruviḷayāḍal Purāṇam and Tiruālavāya Purāṇam, Lord Śiva himself became Sundareśa Pāṇḍian, who married the daughter of Pāṇḍian "Tadatagai" (incarnation of Śakti) and gave birth to Ugra Kumāra Peruvazhuti (incarnation of Lord Muruga). All the three ruled the Pāṇḍian Kingdom (vide Madurai Kaṇḍam, Vol. I). Pāṇḍian kings belong to the Lunar Dynasty—why and how, if they are Tamil Kings?

(3) The capital of Pāṇḍian Kingdom, Maduari recalls the North Indian Mathurā (Vaḍa Maturai), Ceylon Maturai and Java Maturai. These three cities with the same name suggest the continuity of the Āryan Kings from North India to South, Ceylon and Java. In the epic Mahābhāratam, it is mentioned that Arjuna married Citrāṅgadai, daughter of Citrāṅgadan (Pāṇḍian King) of Madurai. Arjuna and Citrāṅgadan belonged to the Lunar Dynasty. "Palyagasalai Muthukudimi", a Pāṇḍian king was famous for conducting 'Yāgas', To become cakravartis, kings were conducting Aśvamedha yāgas. Does it not show that these kings were none but Vedic Āryans? Thus one can understand that there was connection or relationship between Pāṇḍians and the Pāṇḍavas, for both belonged to the Lunar Dynasty.

(4) Śrī Rāma belonged to the Solar Dynasty. The Coḷas also belonged to Solar dynasty. If Coḷa kings are Tamilians, there would not have been any relationship with the Āryan kings. Cembian (Coḷa) gets his name from his forefather 'Cibi' Cakravarti.

(5) At the command of Agastya the Coḷa king, Tunguyiḷ Erinta Cembian, introduced the Indra festival in Coḷanāḍu, first of its kind in Coḷa Nāḍu. Why a Vedic God's festival in South India?

(6) Agastya is supposed to be the father of Tamil Grammar. And his devoted disciple, Tolkāppiar, who was well versed in "Indra's grammar" (Sanskrit) sets two parts out of four parts of land (Nālnilam) Kuriñji, Mullai, Marutam and Neytal for Vendan (Indra) and Varuṇan. Why?

These and a few other similar paradoxes are discussed in this paper.

3. THE ĀLVĀR'S CONCEPT OF SALVATION

DR. N. SUBBU REDDIAR, TIRUPATI

The terms of reference of this paper are limited; mainly to the compositions of Āḻvārs, and some of the Sanskrit sources which, according to learned scholars, might have influenced the Tamil Vaiṣṇavite seers. According to the Āḻvār saints, mōkṣa or salvation is God's abode and also a place of the celestials and the freed souls who are the real immortals. The place, 'Vīṭu', as it is called in Tamil, is described in vivid terms by the Āḻvārs. This description of mōkṣa is more or less in coincidence with the Nitya-Vibhūti as portrayed in the Vaiṣṇavite *Āgamas* and other Vaiṣṇavite texts. It is explained that the concepts of Āḻvārs regarding the path of mōkṣa are in consonance with the straight and shining path of arcirādi gati as mentioned in *Chāndogya Upaniṣad.* It is also explained that God is the means (upāya) as well as the goal (upēya) of attainment and that as auxiliary to this means there are other means, namely devotion (bhakti) and self-surrender (prapatti). It is further indicated that there are three stages involved in the course of devotion and self-surrender as the independent and sole means for salvation, citing Āḻvār's hymns as authorities. The glorious ascent of self and the nine steps involved in it and the experience of supreme and unsurpassable bliss of communion of the self with the Universal Self are briefly explained and the existence of the self in Paramapadam as a separate entity enjoying personal immortality is indicated. The paper is concluded by a graphic description of Nammāḻvār's proceeding of Śrī-Vaikunṭham as visualised by him.

4. AN ANALYSIS OF PSALMS OF MUDALĀLVARS

R. N. SAMPATH, MADRAS

Vaishnavism in South India traces its source to the sayings of Āḻvārs. They are 12 in number. Their periods vary chronologically. Tradition as well as research attribute an early period for the Three Alwars viz. Pogai, Pei and Bhudattar. Each one of them has sung a centum of verses (Psalms) in chaste Tamil and they are included in the "Nālāyira Divyaprabandham" under the section "Iyarpā".

This paper attempts to make a linguistic study regarding the contents as well as the thematic presentation. Religion, Philosophy, Literary merits and puranic references are also forming parts of study in this paper.

5. A NOTE ON ĀŚVĀSĀNTA-GADYAS IN TELUGU KĀVYAS

K. MAHADEVA SASTRI, ANANTAPUR. (A. P.)

One of the literary conventions in Telugu literature is the āśvāsanta-gadya. Herein is generally given with the number of the canto in the title of the book, the name of the author along with, what is interesting to us now, a descriptive title of the author, as for instance: '*sakala-sukavi-jana-vinuta Nannaya bhaṭṭa*' —'*Śrīmad-ubhaya-kavi-mitra, Kommanāmātya-putra, budhārādhana Virāji Tikkana Somayāji*—etc., The present paper seeks to study the āśvāsānta-gadyas of the more important Kāvyas in Telugu and explain the salient features in them, particularly with reference to gleanings regarding the individuality of the poets.

6. MODERN TELUGU—LITERARY AND COLLOQUIAL

U. SRIRAMAMURTY, ANANTAPUR (A. P.)

The present paper seeks to analyse representative writings in modern Telugu and present the differences between what may be regarded as the literary modern Telugu and the more extreme colloquial variations from that standard.

Incidentally, a study of artificial coinings of modern literary Telugu forms is made and the list of such forms is given with proper annotation.

7. THE BALLAD-CYCLE OF ŚAKTI IN ĀNDHRA

DR. TANGIRALA V. SUBBA RAO, BANGALORE

From time immemorial, Śakti worship is in practice in India. There are many varieties of Śaktis like Kālī, Durgā, Lalitā, Bhagaḷā, Caṇḍikā, Mātaṅgī etc. These are all incarnations of Āadi Śakti. Village folk used to worship Kṣudra Śaktis or mean deities like Yellamma, Aṅkamma, Gaṅga-mma, Pōlēramma, Mutyālamma etc. 'Jātaras' in villages are nothing more than the worshipping functions or festivals of these deities by the common folk. The low castes like Parias and Cobblers recite the ballads of these Śaktis during these 'Jātaras'. The stories of Yellamma, Aṅkamma, Cau-ḍamma, Pōlēramma, Mātapurāṇa, Ādipurāṇa, (Āranjōti's story), etc. are the well known ballads of Śakti in Telugu Folk Literature. As all these Śaktis are the incarnations of the Ādi Śakti, it is wise to consider all these

ballads into a single ballad-cycle. This ballad-cycle can be called "The Ballad-cycle of Śakti". (Here 'Śakti' means the Ādi Śakti.)

In this 'Ballad-cycle of Śakti', the stories of Yellamma and Aṅkamma show their individuality. These have formed into separate ballad-cycles. In my research, I found out that there are nine ballads in the Ballad-cycle of Yellamma, and three ballads in the Ballad-cycle of Aṅkamma.

The Ballad-cycle of Yellamma comprises the story of Banyan tree, the story of Jalaganna Pārvatī, the birth of Reṇukā, the marriage of Reṇukā or Reṇukā's mission, the battle of Giri Rāju or the battle of Reṇukā, the birth of Paraśu-Rāma, the battle of Paraśu Rāma, the bangles of Gauramma or the story of Gontemma (Gontēlamma), Jampanna's travel to Veligoṇḍa. This Ballad-cycle of Yellamma is also called 'Paraśu-Rāma's Stories' or 'Gautu Purāṇam' by the folk.

The stories of Aṅkamma, Ravaddēvi Rāju and Gangu Rāju are the three ballads in the Ballad-cycle of Aṅkamma. The village folk classify this as 'Aṅkamma Pāngem'. These two ballad-cycles of Yellamma and Aṅkamma must be considered as branches of the Ballad-cycle of Ādi Śakti.

The songs of Caudamma can be considered as 'Balladlings' (short ballads). As the themes of these balladlings are not in proper order they could not be formed into a ballad-cycle. The stories like that of Pōlēramma and Mutyālamma are the Śakti Ballads in separate forms.

8. SOME OBSERVATIONS ON THE TENDENCY TO EXCESSIVE CATEGORISATION IN NAMBIAHAPPORUḺ

A. V. Subramanian Madras

Texts of grammar like 'Nambiahapporuḻ', despite the great service they have performed in the field of precise classification of the various modes and stages of love, display sometimes a tendency to excessive categorisation. The paper examines this tendency from two aspects—one is, where distinctions are created without a significant difference and an example is cited from Nambiahapporuḻ. The second aspect involves the grammarian legislating for alternative courses that are inartistic, that have the effect of misleading the poets without poetic judgement. This aspect has been dealt with in some detail in the paper, citing the Sūtrams 32, 33 and 125 of Nambiahapporuḻ. Further, 27 Kovai works are examined and from the evidence offered by them, the categorisation adopted by Nambi is shown to be not only unnecessary, but quite improper; from the fact that 22 out of the 27 Kovais have set their faces against the new category improvised by Nambi, the conclusion is inescapable that Nambi with all his gifts of lucidity and precision, has been guilty of unnecessary over-categorisation.

9. SOME OBSERVATIONS ON THE DATE OF IYYADIGAL KADAVARKONE.

A. V. SUBRAMANIAN, MADRAS

Iyyadigal Kadavarkone, a Saivaite saint and the author of Kṣettira Teruveṅba, is mentioned in Sundarar's psalm 'Tiru Tonda Togai'. That he was a Pallava king is evident from the appellation 'Kadavarkone' and from the specific statement to that effect in the Periyapurāṇam. The problem is to identify him with one of the known Pallava kings of Kāñchī. The paper examines critically the attempts at identification with Siṁhavarman and Parameśvaravarman I with the aid of the scanty internal and external evidence that is available and finds that these two popular theories are not wholly beyond criticism. Indeed it can be stated with a degree of certainty that the identification with Siṁhavarman is unacceptable and that Iyyadigal cannot be identified with any of the earlier Pallava kings.

While on the basis of the extant data, it is difficult to fix a firm date, the paper comes to the tentative conclusion that a considerably later date than what is assumed generally by scholars may have to be assigned to him and that in any case this king-psalmist-saint could not have flourished earlier than the middle of the 7th century.

10. THE FIRST GREAT BHAKTI POETESS IN TAMIL

SRIMATI. M. VASUKI, DELHI

Kāraikkāl Ammaiyār was a great lady saint who lived in the 5th century A. D. She was born in a rich family in Kāraikkāl, a sea-coast town in Tamilnadu, now a part of Pondichery state. The saint was originally named as Punitavati. Even as a child she was deeply devotional and, as was the custom in those days, found immense pleasure in being of service to Siva-bhaktas. In due course, she was given in marriage to a businessman. They led a happy life for sometime, till he discovered that his wife had miraculous powers and concluded that she must be a godly lady. He decided that he could not treat such a great lady any more as his wife and got separated from her on the pretext of going to far-off places for purposes of trade.

After sometime he married another girl and in due course had a daughter whom he named after his first wife. Punitavati, when she came to know of this, went to meet her husband. The husband along with his second wife and daughter fell prostrate at the feet and requested her to bless them.

Knowing that family bliss was not for her, Punitavati decided that there was no need for physical beauty in her. According to her request,

Lord Śiva took away her beauty and blessed her with a ghostly form. From then on, she came to be known as Kāraikkāl Ammaiyār.

After that the saint turned to bhakti as a full-time work, visiting various sacred places and composing devotional songs. She went to Mount Kailas, walking on her head and while having a 'darshan' of Lord Śiva, requested him to grant her the boon to be always at his feet while he danced to her songs. The Lord granted the boon and asked her to go to Tiruvālankāḍu and enjoy his dance there for ever.

Arputa-t-Tiruvantāti, Tiru Iraṭṭai Maṇimālai, Muta-t-Triuppatikam are some of her important compositions overflowing with bhakti rasa and narrating some of the important incidents in her life. "Right from the moment I learnt to speak, my love for you has grown boundless and I clasped your feet. Oh Lord of dark-hued neck! When are you going to solve my misery" (Arputattiruvantāti) is the first verse of her first composition.

Kāraikkāl Ammaiyār is an honoured name among all Saivite saints. All the later saints, including the renouned Appar and Sambandar (of the 7th century A.D.) have sung her fame. It is quite interesting to note that a lady was the forerunner in the field of Bhakti Literature, that was later taken up and dominated by men, but for the exception of Āṇḍāl, an equally great Vaishnavite lady saint.

Kāraikkāl Ammaiyār was the first woman poet, who paved the way for the Bhakti cult in Tamilnādu. It became a way of life for her and all her compositions stand testimony to her poetic talent, deep devotion, godly love and mystic experiences. It is but befitting that all the Saivite saints should honour her, culminating in Cekkiḷār's chapter on the Ammaiyār in his monumental work, Periyapurāṇam, narrating the lives and contribution of sixty three Nāyanmārs (Saivite saints) of Tamilnādu.

H—HISTORY SECTION

1. ADMINISTRATION OF TEMPLE AND MAṬHA IN ANDHRA DEŚA FROM THE EARLIEST TIMES TO 1000 A. D.

KUMARI. P. ARUNDHATHI, HYDERABAD

In this Paper an attempt is made to write on the "Administration of temple and maṭha in Andhra Deśa from the earliest times to 1000 A.D." as revealed by the epigraphical sources.

Several theories had been put forth by scholars regarding the origin and development of the temple. Though the temple and maṭha were meant for two different purposes, both were closely connected.

In course of time, the temple and maṭha, developed into multidiamensional institutions, playing important role in social, economic, educational and a number of other fields.

The temple and maṭha were recipients of many kinds of gifts, like live-stock, land, capital etc. which constituted their source of income. The method of administration of the gifts and nature of the appointments of temple staff and their duties are very interesting.

The temple offered a chance for the display of the talents in various fields of fine arts too to the contemporary people.

2. HISTORY OF THE PRINTED BENGALI BOOKS AND JOURNALS ETC FOR THE PERIOD 1743 TO 1867 A. D.

JATINDRA MOHAN BHATTACHARYA, GAUHATI.

In the year 1743 the Bengali book "Crepar Xaxtrer Orthobhed Xixie Gurur Bichar" was printed in Lisbea by Francises da Silva. This book is considered to be the first book published in Bengali Prose. This book was printed in Roman script. In the very same year, there were two other publications of printed Bengali books from the same place.

The year 1867 A. D. is considered as a mile stone in the History of the 19th Century Indian Literature. The Press Act was passed in 1867 A.D. and it came into force in the early part of 1868. So the list of books published since 1868 and thereafter are available from the supplements of different state Gazettes, but from 1743 to 1867 there is no complete list of works published in India. Rev. J. Long published a Descriptive Catalogue of

Bengali printed books and pamphlets as early as 1855. In that book, he is said to have listed out fourteen hundred Bengali books and pamphlets, but, in fact, he referred to 488 books only in it with details.

In preparing a history of Bengali printed Literature from 1743 to 1867, I intend to supplement Rev. J. Long's Catalogue with some new materials not found in his book. In Rev. Long's catalogue we come accross 55 volumes of Bengali Dictionary published upto 1853; but 50 more volumes were published within 1855. In 1964 the National Library at Calcutta published "A Bibliography of Dictionaries and Encyclopaedias in Indian Languages". In this book, there are references to 65 volumes of Bengali Dictionaries published before 1868. But the actual number of volumes is more than double. These circumstances thus led me to prepare a Chronological history of printed Bengali Literature from 1743 to 1867 with the expectation that it might be of some help to the future research scholars in making a probe into the subject.

Classification, source and material value for researchers are also detailed and discussed.

3. RELIGION AND KUṢĀṆA POLITY

DR. BHASKAR CHATTERJEE, BURDWAN

As in Kauṭilya's Arthaśāstra, religion was used as an instrument of state-craft in the Kuṣāṇa polity. The varied reverse devices of the Kuṣāṇa coinage represent deities belonging to Zoroastrian, Greek and Hindu pantheon as well as Śākyamuni Buddha. Following the Kauṭilyan policy, the Kuṣāṇa rulers paid due attention and showed honour to the religious beliefs and practices of the conquered peoples for their pacification and succeeded in consolidating their position in the far-flung empire. The Kauṭilyan state upholds the brahmanical social order and brahmanical religious practices. So also under the Kuṣāṇa rule, state patronage was extended to the Brahmins and their sacrificial religion as shown by some inscriptions discovered in Mathurā. The obverse side of the Kuṣāṇa coinage representing the King sacrificing at an altar probably shows how the functions of the Chief priest of the State, as ordained in the Arthaśāstra, were discharged by the King himself. Kauṭilya's instruction for state expenditure for "Pitṛ-Pūjā" is found practised in the erection of devakulas by the Kuṣāṇa ruler to apotheosise their deceased ancestors. Ingenious methods have been devised in the thirteenth book of the Arthaśāstra to impress upon the subjects as well as the people of enemy's country the supernatural powers and divine association of the king. The semi-divine figures of the Kuṣāṇa Kings on their coinage and their assumption of the title "devaputra" serve the purpose of

exploiting the religious sentiments of the common people. But, while Kauṭilya shows an attitude of antipathy towards the heretical sects opposite to the brahmanical system of life, the Kuṣāṇas never marked out Buddhists and Jains for discriminatory treatment. Catholicism was *sine qua non* of theKuṣāṇa politico-religious policy, although in the Kuṣāṇa polity, use might be made of religion for political ends.

4. TRADITION OF NAMING THE CITY-GATES

D. V. CHAUHAN, BOMBAY

With the arrival of Muslims in India, the practice of naming the City-gates of important and historical Cities after the Countries or Cities to which such City-gates led, became widely current throughout India. This practice has survived through the medieval period. The Shanwar-Wādā, the palace of the Peshvas of Poona has Delhi-gate leading to the north. Aurangabad has Delhi-gate to the north andthe Paithan-gate to the south. Delhi has Lahore-gate and Ajmer-gate. An attempt has been made in these lines to trace the origin and development of the concept in India and Central Asia.

In the Sanskrit literary tradition, the practice of naming the City-gates is traceable to Pāṇini, the great grammarian. Jayāditya and Vāmana in their Kāśikāvṛtti (*C.* 650 A.C.) have, with reference to Kanauj City, mentioned the Mathurā-gate, Srughna-gate and Rastra-gate. The Mahābhārata menttions the Vardhamānapura gate of Hastināpura.

This practice had found its way into the Indian epigraphy. The name Nandipurdvārī is an example in point. This was in 655 A.C. But it seems that this practice did not survive long in India. City-gates in later period refer to religious deities or so, but not geographical names.

It is seen that Samarkand and Bukhara had the practice of naming the City-gates, a Century or two earlier to the close of the Seventh Century A.C. When Muslims stabilised there, the ancient City of Samarkand had, amongst many others, four gates named China-gate, Navbihar-gate, Bukhara-gate and Kash-gate. Bukhara City had the Registan-gate Chori-gate, Navbihar-gate, Samarkand-gate and Riv-gate. The City of Gazna had the Bamiyān-gate. The City of Zarang, the Capital of ancient Seistan had the Jurjan-gate, Karkoi-gate and Pars-gate. The Kohak-gate of Samarkand is also mentioned in a later work (1050 A.C.).

Certain conclusions may tentatively be suggested that the concept of naming the City-gates is Āryan in concept and originated in Paktunistan, the home-land of Pāṇini. It spread to Sogdia in the Central Asia and India up to the Seventh Century A.D. It retained its full vigour in Sogdia and Afghanistan continuously in the medieval period; but in India its existence

seems later on very weak, almost on the verge of disappearance. Finally, the tradition travelled to India along with the Muslim conquerors, being widely accepted throughout the country in the whole of the medieval period.

5. भारतीय कला को प्रद्योतों की देन

मनोहरलाल दलाल, उज्जैन

भारत में सम्पन्न विभिन्न उत्खननों से नगर नियोजन की एक विकसित परम्परा का ज्ञान होता है। सिन्धुघाटी सभ्यता के नगर नियोजन के बाद छठी सदी ई.पू. में बिम्बसार द्वारा अपने शिल्पज्ञ महागोविन्द की सहायता से योजनाबद्ध राजगृह को बसाये जाने का ज्ञान होता है, जिसका दुर्गीकरण अजातशत्रु ने करवाया था। प्राचीन गिरिव्रज की प्राचीर के अवशेष भी प्राप्त है, परन्तु प्रद्योतों ने उज्जयिनी का जो नगर नियोजन एवं दुर्गीकरण किया, वह कालान्तर में अनुकरणीय रहा। भारतीय पुरातत्व विभाग द्वारा १९५५ ई. से प्राचीन उज्जयिनी का व्यवस्थित उत्खनन किये जाने से प्रद्योतयुगीन उज्जयिनी की चहारदीवारी एवं परिखा के अवशेष प्राप्त हुवे हैं, जिसका भारतीय कला के इतिहास में उचित मूल्यांकन नहीं किया गया है।

उत्खनन से मिट्टी के महाप्राकार से चित्रित सिलेटी रंग के पात्र का टुकड़ा मिला है, जिससे इसका समय नगर स्थापना का प्राचीनतम काल माना गया है। महाप्राकार गूँथी हुई पीली एवं काली मिट्टी से निर्मित था, जिसके अवशेष १ × ३/४ मील के परिक्षेत्र में प्राप्त हुवे हैं। इस महा प्राकार की चौड़ाई नीचे २०० फीट एवं ऊपर ४२ फीट थी, जिस पर युद्ध के समय रथ दौड़ाये जा सकते थे।

उज्जयिनी के नगर स्थापत्य की सबसे महत्वपूर्ण विशेषता थी, इसकी ८० फीट चौड़ी एवं २२ फीट गहरी परिखा। यह परिखा उत्तर एवं पश्चिम में सिप्रा नदी से सम्बद्ध थी। इसमें सिप्रा नदी का जल सदैव प्रवाहित रहने से महाप्राकार के चारों ओर निर्मित नगर द्वारों तक नौकाओं द्वारा दैनिक उपयोग की वस्तुएँ पहुँचाई जा सकती थी।

भारतीय नगर नियोजन के इतिहास में छठी सदी ई.पू. में परिखायुक्त महाप्राकार से सुरक्षित किसी नगर का ज्ञान नहीं हुआ है। सम्भवतः पाटलीपुत्र के नन्दमौर्य युग के परिखायुक्त महाप्राकार का प्रेरणास्त्रोत उज्जयिनी का दुर्ग ही था। कौटिल्य ने अपने अर्थशास्त्र में जिस प्रकार के दुर्गविधान का परामर्श किया है, वह उज्जयिनी एवं पाटलीपुत्र के दुर्गों पर आधारित ही रहा होगा।

प्रद्योतों द्वारा निर्मित उज्जयिनी का परिखायुक्त महाप्राकार परमार युग तक नगर की सुरक्षा हेतु प्रयुक्त हुआ। केवल मौर्ययुग एवं उसके बाद सिप्रा की बाढ़ से भग्न महाप्राकार के भाग को तीन बार सुधारे जाने का ज्ञान उत्खनन से हुआ है। भारतीय नगर वास्तु शिल्प के इतिहास में प्रद्योतों द्वारा निर्मित उज्जयिनी का व्यवस्थित नगर नियोजन एक अभिनव प्रयोग था, जिसका अनुकरण कालान्तर में होता रहा।

6. A STUDY ON ANCIENT POLITICAL THOUGHTS

DR. BINOD S. DAS, SAMBALPUR

Political thoughts of the ancient world had three common features. Unity existed in the Divine right and social contract theories. The Political ideas and organs of the ancient Egyptian, Assyrian and the Hebrew societies had under-currents of similarity in origin and development. Their ideas were imbibed by the Greeko-Roman societies and were ultimately responsible for shaping the modern Western political ideas. This paper is an attempt to explain unity of ideas and their manifestations through different governmental organs.

7. GĀTHĀ SAPTAŚATĪ—A SOCIO-ECONOMIC SURVEY

SUKLA DAS, CALCUTTA

The paper is a review of the Gāthā Saptaśatī, an anthological work in Mahārāṣṭrī Prākṛt, consisting of seven hundred lyrical stanzas composed by several authors. This ancient literature is said to have been closely associated with Hāla, a Sātavāhana King who is quoted as a contributor and its editor. King Hāla was the seventeenth king of Āndhra or Āndhrabhṛtya rulers, as mentioned in the genealogical lists of diflerent Purāṇas who ruled Deccan from mid third century B.C. to the early third century A.D. Hāla must have flourished towards the end of the first century A.D. or the early second.

Though mutually delinked, these Prākṛt stanzas are of significance apart from their literary grandeur inasmuch as they provide a panorama of the Socio-economic scene of the period in the backdrop of an exclusively rural setting. Frequent mention of the Godāvarī, Narmadā, Taptī and the Vindhyas suggest the Deccan as the venue.

Thus, the poems though essentially lyrical in theme with love as the dominant note, offer a glimpse of rural agricultural economy and connected matters like land laws, crops, vegetation etc. Furthermore, they spotlight the machinery of village administration headed by the village headman.

The poems furnish a fascinating window to the social structure in meticulous details, pertaining to joint family system and mutual obligations among the various members, position of women in society, absence of female seclusion, existence of polygamy, prostitution, self immolation of widows, festivals and ceremonies, sports and pastime, food, drink, dress, ornaments and cosmetics and their forms of worship and philosophies.

In the field of economy, they supply ample evidence of the condition

of the then village-oriented community including their vocations and types of business, existence of slavery and the responsibilities of the community in times of calamities.

Interestingly, the anthology has not left out such considerations as the effect of seasonal variations on the community life or the various forms of crimes and their punishments or the hardships of forest-dwellers and in short, the joys, sorrows and many other aspects of the life of the average private citizen.

Political conditions can be read between the lines where a lack of king-consciousness and at the same time a hush-hush attitude towards anti-state expressions is easily discernible while sophisticated city life finds no notable attention.

In the sum, this excellent poetical compilation disproves the notion that ancient Indians were pre-eminently extra-mundane to the neglect of material well being.

8. INDIAN EXOTICISM IN FRANCE IN THE LATE 19TH CENTURY

Dr. T. P. Dash,, New Delhi.

In his 'L' Orient dans la Littérature Francaise' (Orient in the French Literature, Paris, 1906) Pierre Martino tried to show how the unknown lured the awakened minds towards distant places. Public taste, a slave to events and directly influenced by travel accounts, missionary activities, reports of Ambassadors and tradesmen, was more influenced by the Turks in France between 1670-1785. Persia came into the picture between 1720-1740, and China till 1760. Since then India became the prime mover.

Raymond Schwab in his 'La Renaissance Orientale' (Oriental Renaissance, Paris, 1950) retraced its progressive infiltration in the French mind. He maintained that Orientalism could now be taken as a synonym for Indianism in France, but by 'renaissance' one should not take the classical ideas of plastic arts, painting and decorative motives; it was all in the scriptural studies that have deeper roots in the mind of a nation, touching more the intellect than the senses. Thus, although like Hellenism or rather Greco-Latin culture, Indianism does not find a terrain as much fertile in literary productions or cultural manifestations, the spiritual grip was nevertheless deep-rooted. Many French poets of renown and other writers (we find among them Victor Hugo, Catulle Mendés, Leconte de Lisle, Stéphane Mallarmé, Paul Verlaine, Guillaume Apollinaire, Paul de Saint-Victor, Louis Ménard, Jean Lahor, Edouard Schuré, etc.) found their themes from Indian thoughts; others, like Louis Jacolliot, André Chevrillon, Pierre Loti, Comte Goblet d'Alviella, Maurice Maindron, André Bellessort, Albert Besnart, etc., under-

took the journey and produced an abundant travel literature on India. Some artists (among them Auguste Rodin with his 'Sculptures Civaïstes', Śaiva Sculptures, Brussels, 1921) and musicians (suchas Léo Delibes, Jules Massenet) dug out also at the Indian themes.

In the late 19th century, when the French scholars, explorers and travellers (to quote a few—Dr. Gustave Le Bon, A.Foucher, Sylvain Lévi, Paul Pelliot, Chavannes, and other masters like Chézy, Burnouf, etc.) had already made monumental studies and contributed to the knowledge of India. It was no wonder that the French mind, that was finding also traces of 'Greater India' in its newly acquired colony of Indochina, would be worked out by Indian thoughts that we may call Indian exoticism.

9. THE HOMELAND OF RĀMĀYAṆA STORY

S. S. DAVE, VALLABH VIDYANAGAR.

Two theories are in the field about the identification and location of Rāvaṇa's Laṅkā. Of these two, the later and the second theory of Central India is getting greater support from the scholarly world, as against the earlier and traditional, namely Southern Indian. The basis of both the theories is the geographical evidence available in the text, supplemented by modern research studies.

The writer of this Paper however, suggests that at par with the stories of the Great Flood, Nala-Damayantī, Satyavān Sāvitrī, the story of Rāmāyaṇa has an antique prehistoric origin. The attribute 'bull-seater' itself suggests a prehistoric antiquity. While agreeing that Rāmāyaṇa is composed in India in protohistoric times, and also suggesting that Southern Indian Laṅkā is of later times, the writer suggests that the love-episode as such is of great antiquity. While it tries to uphold the grandeur of conjugal love—an Aryan concept, there is an undercurrent of a prehistoric conflict wherein copper and tin play a great part on each side. The epic element in the episode is not only the triumph of conjugal love, but justice done to the enemy of that ideal. To add to that commonplace human aspect of the story, the parties concerned are royal, and a trial of military strength takes place. The origin of the story goes far back to the prehistoric times in the Middle East where and when Indus Civilization is one of its mighty members. The occurrence of the episode is pre-historic; and therefore, much earlier too, than protohistoric Vedic times. It remained a part of oral tradition for long. The Aryan thrust in Central India, coupled with the faint memories of an earlier romance, gave birth to the earliest epic.

10. INDUS EPIGRAPHY : SOME BASIC PROBLEMS

S. S. DAVE, VALLABH VIDHYANAGAR

The subject is introduced by suggesting that the problem is an equation of unknowns. Due to repeated failures to solve the riddle, it is necessary to consider the merits of the method; and incidentally, the causes of persistance in the method that has failed. Thereafter, the writer tries to show the weaknesses of the Western Origin Theory and the Dravidian Origin Theory. In like manner, the reasons for the persistence in the method are analysed and weak premises of these reasons are suggested. Thereafter, the writer gives a few premises on the acceptance of which an alternative method can be applied to solve the problem. The New Method suggested is the Ecological Approach. To support his argument, the writer puts forward a few challenges to the Traditional Method so far applied. The new method is based on two basic facts. One: unchangeability of the script. Two: full use for a number of centuries. The problem of the identity of the Standardizing Agency and its role is thereafter discussed. Thereafter, the problem of the contents of the legends is discussed in the background of an explosive agricultural revolution and a ready market in the Middle East, and the details of the commercial routine. The writer then, suggests, on the basis of the discussions, that the nature of the script is Totemic Symbollary. It does not contain language.

11. COINS OF HOLKAR STATE

R. S. GARG, INDORE.

The Coins of Holkar dynasty have been collected by several private collectors of Indore. Indore Museum has its own collection of Holkar coins. The coins have been studied and classified by me when I had the chance to exhibit about 50,000 coins from Malwa dating from 3rd or 4th Cent B. C. to recent times. I came across several new varieties of Holkar state Coins. The paper deals with the coins of different rulers of the Holkar dynasty.

12. MATVAN PLATES OF THE TRAIKUṬAKA KING MADHYAMASENA K. 256.

SRIMATI SHOBHANA GOKHALE, POONA.

The present record is interesting in several respects and sheds important light on the history the Traikuṭakas and establishes a new historical link

in the history of Western India. Secondly, it helps to determine the chronology of the Vākāṭakas. After Vyāghrasena the history of the Traikuṭakas was shrouded in obscurity. The epigraph records entirely a new king of the Traikuṭaka house. Madhyamasena, the donor of the present plates most probably might be the son of Vyāghrasena. The Kanheri plates (CII. Vol. IV, p. 29) of the Traikuṭakas which record the construction of a Caitya are dated in the Kalachuri era (K. 245=494-495 A. D.). The inscription does not mention the name of the king. The absence of the name of the ruling king suggests political disturbance. The copper-plates record the name of the king as Madhyamasena, who was so far not known in history. They are dated in K. 256 (A.D. 505) and were issued eleven years after the Kanheri plates. In the inscription in cave number XVI at Ajanta the Vākāṭaka king Hariṣeṇa is credited with a victory over Trikuṭa, but so far the name of the king whom Hariṣeṇa defeated was not known. A logical synchronism may be established in all these events. The Traikuṭaka king who received a blow at the hands of Hariṣeṇa might be Madhyamasena who was the successor of Vyāghrasena. This post-dated inscription definitely suggests that the power of Madhyamasena was temporarily eclipsed by Hariṣeṇa but was restored by 505 A.D. There is no palaeographical sound evidence to fix the initial date of Hariṣeṇa's reign but the terminal point of the end of Hariṣeṇa's reign may be fixed with the help of these copper-plates of Madhyamasena. This synchronism ultimately indicated the end of the rule of Hariṣeṇa by 500 A.D. and in no case it should be extended to the first decade of sixth century A. D.

13. SRI AUROBINDO'S CONTRIBUTION TO MODERN INDIAN POLITICAL THOUGHT

A. K. Gupta, Banasthali (Rajasthan).

Sri Aurobindo made an important contribution to modern Indian political thought by living a multi-dimensional philosophy of life, ideas and activism. An analysis of this has been attempted in the paper.

Sri Aurobindo's life had a shift in values from Occidental to Oriental spiritualism and synthesis and a transition from a revolutionary to a yogi.

Sri Aurobindo entered political life in 1905 and broke away from it in 1910 and propounded an egalitarian equation of politics and spiritualism. This synthesis and his theory of nationalism are significant and were related to the value system of the civilization of the country. He followed the politics of defiance and a policy free from the alien domination. Thus, he criticised the moderate policies of the Indian National Congress.

While at Baroda, he learned many languages, practised 'Yoga' and the socio-political turmoils of the country shaped his thought of freedom.

As a legacy, he found a fusion of tradition and religion with politics. Long before Gandhi, in 1907, he expressed the doctrine of Passive Resistance. He regarded nationalism as the work of God and India as a goddess and for fulfilling the religio-philosophical needs (including political life), he became a revolutionary, plot for which was prepared at Baroda.

Though Sri Aurobindo enunciated a philosophy, yet he was not a mere philosopher. He was an activist, facing the challenge of the hour and adopting a technique with nationalism at its core. The thought content prefacing Sri Aurobindo is of utmost importance for he did not begin in a vacuum.

He criticised the hereditary caste system—as against the spirit of Varṇa system based on the recognition of moral and psychological differentiation and a scheme for the distribution of duties and as Sri Aurobindo puts it in his 'On Nationalism' was a part of Virāt Puruṣa. Thus, he became a merciless denouncer of the caste arrogance, exclusiveness and superiority."

Sri Aurobindo pleaded for Socialistic democracy as true democracy and regarded the older Indian concept of Varṇa as a socialist idea.

He propounded a multi-dimensional philosophy of freedom which included (a) political freedom to all countries, (b) end of imperialism, and (c) economic progress of the masses and thought of freedom in exercising control over the decision making centres of power through participation.

Sri Aurobindo criticised the idea of blood-shed for reforms in a society, for it was against humanism and the immortality of the soul. Believing that armed sovereign states are a danger to world peace, he pleaded for the ideal of world government, to be achieved in two steps (1) World confederation, and (2) World Government.

He wanted complete freedom for the country, Socio-econo-politico-spiritual. Thus, his idea of nationalism was:

(a) a symbol of divine unity;

(b) Militant disobedience, boycot and Swadeshi as means;

(c) a universal phenomenon (world union).

Sri Aurobindo pleaded for '*good of all*', in contrast with the utilitarian concept of 'greatest good of the greatest number'.

Sri Aurobindo's multi-dimensional philosophy was not the result of theoretical premises; he transformed his experience into a thought-process which deserves to be comprehensively evaluated.

14. COINS OF A NEW NĀGA KING RUDRILA.

DEVENDRA HANDA, SARDARSHAHR, RAJASTHAN

A large number of Nāga coins having various devices, and belonging to about two dozen Nāga chiefs and potentates who flourished before and during the Gupta supremacy, have been discovered from different places and brought to light. In this paper, four small copper coins of a new Nāga ruler Rudrila with single-line Brāhmī legend on obverse and trotting bull on reverse, have been described. All the four coins have been prepared from different dies and may be ascribed palaeographically to the mid-fourth century A.D. The exact identity of the issuer of these coins is difficult to be ascertained. The name and date of the issuer, however, suggest that he may be identified with Rudradeva of the Allahabad Pillar Inscription of Samudra-gupta.

The coins belong to Shri Babhut Mal Dugar's collection at Sardar-Shahr (Rajasthan) and have been obtained from Malwa. Their exact pro-vence, however, is not known.

15. CAUSES OF THE DOWNFALL OF NASIRID DYNASTY IN SPAIN.

DR. EHTESHAM BIN HASAN, ALIGARH.

The Kingdom of Granada was the last bulwark of the Muslims in Spain. It extended over 700 square miles round the *Sierra d' Elvira* and *Serrania de Ronda* and along the coast from *Almeria* to *Gibraltar*. It was successively ruled by twenty-one Kings of the Banu Nasr from 1232 A. D. to 1492 A.D. They claimed their descent from Sa'd Bin 'Ubadah, a chief of the Khazraj tribe of Madinah and contemporary of Prophet Muhammad. They had come to Spain in the early period of Muslim rule and served in the Umayyad army of Spain as officers and generals.

I have made a close scrutiny of the events leading to the conclusion that the decline and fall of the Muslim rulers in Spain was due to disunity, tribe jealousy, weak Government, Economic deadlock, Geographical disadvantages and weak policies of the Muslim rulers.

16. LEGENDARY AND TRADITIONAL HISTORY OF MALWA

DR. KAILASH CHAND JAIN, UJJAIN.

The Purāṇas and the epics give us legendary and traditional History of Malwa before the sixth century B.C. The original inhabitants of Māhiṣmatī

were the Nāgas whom the Haihayas, a branch of the Yaduvaṁśis defeated. In the Purāṇas, the Haihayas have been described as the rulers of Avantī region but Dr. P. L. Bhargava holds the view that they were ruling at this time over the west of Sapta Sindhu. Bhargava's view seems to be doubtful because there are strong traditions recorded in Purāṇas for the association of the Haihayas and their rulers Kṛtavīrya and Arjuna with Māhiṣmatī, and the Avantīs, one of the branches of the Haihayas were ruling over Ujjain.

The early Haihaya rulers known to have ruled over the region of Avantī are Sāhañja, Bhadraśrenya and Durdama. The next important ruler was Kṛtavīrya who was a great monarch. The son and successor of Kṛtavīrya was Arjuna who was also a great conqueror. In order to avenge the death of his father Jamadagni, Rāma killed Arjuna and slew many Haihayas. Arjuna had many sons and the chief among them was Jayadhvaja. His son was Tālajaṅgha.

The Haihayas revived their power. They comprised five leading groups —Vītihotras, Sāryātas, Bhojas, Avantis, Tuṇḍikers—and all were called Tālajaṅghas. The aggressive policy of the Haihayas in the east was checked by the Vaiśāla kings.

At the time of great Bhārata war, Vinda and Anuvinda were the rulers of Avantī. These kings along with Nīla of Māhiṣmatī sided with the Kauravas in the Bhārata war. After the Bhārata war, no definite history of Avantī is available. According to some scholars, the twenty Vītihotras, who are mentioned in the Purāṇas as having ruled after the Bhārata war were really the rulers of Avantī.

Now the question is how far the traditional and legendary History of Malwa is confirmed by the evidence of archaeological excavations carried out at Maheshwar, Navadatoli, Kayatha, Eran, Ujjain etc. This type of archaeological evidence cannot confirm the Purāṇic account, because no written record was discovered in the excavations. We cannot identify these cultures with certain names of the tribes found in the Purāṇas and epics. One view is that the Nāgas and the Haihayas were the bearers of the Painted-black-on-red-ware or Malwa Ware Culture which is dated 1800 B. C. It is more reasonable that the Haihayas were the authors of the Painted Grey ware Culture. The antiquity of Painted Grey ware culture at Ujjain in association with iron has been dated 800 B.C. It is possible to suggest that the Painted-black-on-red ware culture and the Painted Grey Ware Culture may represent two distinct waves of migration of the Āryans from Western Asia.

17. पुरायुगीन भारत में ग्रंथालय

शिवनारायण खन्ना, कलकत्ता

छान्दोग्य उपनिषद् के सातवें अध्याय में अध्ययन के लिए सनत्कुमार के पास नारद के जाने का उल्लेख है । सनत्कुमार के यह पूछने पर कि वे कौन-कौन-सी विद्याओं का अध्ययन कर चुके हैं, नारद ऋग्वेद, यजुर्वेद, सामवेद, अथर्ववेद, इतिहास, पुराण, शुश्रूषा-विज्ञान, गणित, प्रकृति विज्ञान, ब्रह्मविद्या, प्राणिशास्त्र, धनुर्विद्या, ज्योतिष, सर्पविद्या, गन्धर्वविद्या आदि विविध शास्त्रों का उल्लेख करते हैं । नारद ने इन शास्त्रों का अध्ययन ग्रंथों की सहायता से ही किया होगा ।

धर्मशास्त्र के अनुसार 1000 से अधिक श्लोक वाले ग्रंथों का पारायण लिखकर ही करना चाहिए । अत एव पुरायुगीन भारत में ग्रंथ हाथ से लिखना या लिखाना एक अनिवार्य आवश्यकता थी । जिस व्यक्ति के पास जितने अधिक ग्रंथ होते थे वह व्यक्ति उतना ही अधिक विद्वान् माना जाता था – 'पुस्तकी भवति पण्डितः' ।

कौटिल्य के अर्थशास्त्र में 'निबन्ध पुस्तक' शब्द का प्रयोग मिलता है । वह स्थान जहाँ शासकीय हिसाब-किताब के ग्रंथ तथा बही-खाते रखे जाते थे निबन्ध पुस्तक स्थानम् कहलाता था ।

बौद्धकालीन भारत में कनिष्क के समय में बौद्ध ग्रंथों का संग्रह कर उन्हें एक स्थान में रखने का उल्लेख मिलता है । अत एव स्पष्ट है कि पुरायुगीन भारत में पुस्तकालय थे ।

18. मिथिला की लोक-संस्कृति

डॉ. महेश्वरीसिंह 'महेश', भागलपुर

समय समय पर हमारे विद्वानों ने संस्कृति की परिभाषा देने की चेष्टा की है । संस्कृति को उन्होंने समान संस्कारों का मूर्तरूप, राष्ट्र जीवन के उदात्त गुणों की सूचिका तथा सामाजिक गुणों और सभ्यता का नवनीत माना है । संस्कृति में अध्यात्म, धर्म, रूढ़ि और हमारे व्यवहारों का सौंदर्य सन्निहित है; अर्थात् संस्कार सम्पन्न अनुशासित जीवन ही संस्कृति हैं ।

मिथिला भारत महासमुद्र में शोभित, सुरभित, विकसित नलिनी के समान है जिसमें गंगा की पवित्रता, एवं हिमालय की गम्भीरता प्रतिष्ठित है । सचमुच में वैदिक वाङमय द्वारा प्रतिपादित निखिल धर्म की विकास-भूमि मिथिला ही है । जनक, याज्ञवल्क्य, गौतम, जैमिनि, मंडन, वाचस्पति और उदयन आदि मनीषियों की जन्मभूमि मिथिला के कण कण में चिर-प्राचीन तथा चिर-नवीन संस्कृतियों का मणिकांचन संयोग है । यह वैदिकयुग से महा-काव्य युग तक की ज्ञान गरिमा का अद्वितीय उदाहरण है ।

मिथिला की भूमि शक्ति-प्रधान ही नहीं, भगवान् रामचन्द्र की पूर्णता भूमि भी रही है । मिथिला में घर घर की कुलदेवी जगदम्बा है अवश्य, किन्तु मिथिला-पति राजा जनक के गुरु महर्षि याज्ञवल्क्य ने भगवान् विष्णु को ही सर्वोच्च तत्त्व माना है । मिथिला में प्रत्येक श्राद्धादि कर्म में विष्णुस्मरण का ही विधान है ।

भारत के चार मुख्य सम्प्रदायों में मिथिलावासी अग्रणी रहे हैं। श्री माधवेन्द्रपुरी, साहेबराय, रायस्वरूपदास, लक्ष्मीनाथ गोसाई, रोहिणीदास गोसाई, कमलदत्त गोसाई गौरवान्वित हैं। कदाचित् इन्हीं संतों के कारण मिथिला में वैष्णव भक्ति की प्रधानता रही। सर्वत्र जन मानस में तुलसी शालिग्राम की पूजा, कार्तिकमास में गंगातट पर नरनारियों का कल्पवास, एक सांझ सात्विक भोजन, कथा, भजन, कीर्तन ये सभी वैष्णव भक्ति के प्रमाण है।

सृष्टि के अनादि काल से ही मिथिलावासी विद्याव्यसनी ही नहीं, विद्याव्यवसायी रहे हैं। मैथिल कोकिल विद्यापति ने 'पुरुष-परीक्षा' नामक पुस्तक में लिखा है "स्वभावात् तीरभुक्तीयाः स्वगुणगर्विणो भवन्ति।" वास्तव में तिरहुतवासी स्वयं को दूसरों से विशेष समझते हैं। इस संदर्भ में गार्गी-याज्ञवल्क्य एवं भारती-शंकराचार्य शास्त्रार्थ की कथा जगत-प्रसिद्ध है।

मिथिला में न्याय की दृष्टि में भी स्त्रियों के सम्बन्ध में अपने नियम है। स्त्री मर्यादा के उच्च विचारों का ही गौरवपूर्ण परिणाम है पर्दा प्रथा, जिसमें से आज तक सगर्व झांकती हैं असूर्यंपश्या कांचनकायामयी मैथिल ललनाएं।

मिथिला में समय-समय पर सामाजिक सांस्कृतिक संगठन, तथा धर्मपरायणता के साथ ही धर्म में सहिष्णुता है। एक ही परिवार में वैष्णव, शैव एवं शाक्त भक्तों का होना, मिथिला का वैशिष्ट्य है। उनकी इस सामूहिक, वैयक्तिक एवं सामाजिक संस्कृति की गाथाएं वहाँ के लोकगीतों, तिरहुत, सोहर, समदाउन, मलार, चौमासा, छेमासा, योग, उचिति आदि में भरी पड़ीं है।

मिथिलावासियों की भाषा "मैथिली", मैथिली की लिपि, मैथिली पंजी एवं मैथिलों की सौराठ सभा में "विशिष्ट विवाह प्रथा" मिथिला के संस्कृति आकाश में देदीप्यमान है। मैथिलों की अपनी पोथी, पतरा, उनके अपने व्यवहार यत्र, तत्र, सर्वत्र आत्मीयता प्रकट करते हैं। विद्या में पटुता, व्यापार में अपटुता, राजनीति में अनास्था, धर्म में आस्था, लोक में अविश्वास परलोक में विश्वास रखने वाले मिथिलावासी अपने आप में पूर्ण और मर्यादा एवं गौरव से परिपूर्ण होते हैं।

19. HINDU RELIGION AS REFLECTED ON THE GUPTA COINS

DR. S. K. MAITY, CALCUTTA

The Gupta emperors were highly religious in their daily life; and in fact under their steady patronage Hinduism got a new lease of life. From innumerable epigraphic records we learn that temples and Brahmins, and Buddhists and Jain monasteries were liberally endowed with land and money by the emperors, queens, ministers, royal officials, guilds and wealthy citizens for their own religious merit and for that of their predecessors and successors. Numerous Gupta coins throw light on the religious thinking and practice of the Gupta-emperors. And from a careful study of numerous inscriptions and coins, different religious sects lived side by side in peace and amity and that speaks of no small amount of culture and mental broadness of the people of this age. There was no "Thirty year War" to establish religious equality and friendship in ancient India.

20. EDUCATION IN ANCIENT INDIA WITH SPECIAL REFERENCE TO THE CLASSICAL AGE

DR. S. K. MAITY, CALCUTTA

India had a very old tradition of literature, culture and education; and we have tried our best to trace the system of education from the earliest times down to the Classical Age (i. e. Gupta Period). The subject is very vast and we like to confine ourselves to the period from cir. 300 A.D. to 600 A.D. For its source materials, we have to depend on our Epics, Purāṇas, Dharmaśāstras, literary works, inscriptions and foreign accounts.

For the sake of convenience, we have arranged our materials in the following manner, such as, the general pattern of education throughout the ages, teacher-student relationship, some centres and courses of study, education, educators, etc.

Towards the end of this period, the caste system was becoming more and more rigid and education became gradually restricted mainly to the Brahmanical and other higher classes of population. There were the Śūdras, other out-castes due to inter-marriages and the violation of strict Brahmanical discipline and lots of untouchables and tribal people who were completely debarred from any education, other than their own profession. Moreover, child marriages struck a blow at female education. Although mass education was restricted to a certain class of people, the great Brahmanical education and culture remained uninterrupted throughout India despite so many foreign invasions in the later periods of Indian history.

21. कुमारपाल राजा अन्तिम समय तक शैव ही रहा

डॉ. वि. भा. मुसलगांवकर, धार

'उमापतिवरलब्ध-प्रौढ़-प्रताप' बिरुदालंकृत, माहेश्वरनृपाग्रणी, गुर्जर चौलुक्य चक्रवर्ति कुमारपाल नृपति शैवमतावलंबी, शिव का अनन्य उपासक था इस तथ्य की पुष्टि उसके विषयक बहुसंख्यक शिलालेखों द्वारा होती है ।

(1) बेरावल शिलालेख में कुमारपाल को माहेश्वर नृप कहा गया है । यह शिलालेख सन् 1169 का है । इसी के कुछ वर्ष पश्चात् सन् 1172 में कुमारपाल की मृत्यु हो गयी ।

(2) प्रभासपट्टन के गण्ड 'भाव बृहस्पति' ने वि. सं. 1229 के भद्रकाली शिलालेख में कुमारपाल को 'माहेश्वरनृपाग्रणी' कहा है ।

(3) आचार्य हेमचन्द्र के संस्कृत महाकाव्य द्वयाश्रयकाव्य के 20 वें सर्ग में कुमारपाल की शिवभक्ति का उल्लेख है ।

(4) कुमारपाल विषयक अधिकांश शिलालेखों में शिव की प्रार्थना अंकित है ।

(5) कुमारपाल ने कुमारपालेश्वर नामक शिव मन्दिर बनाया।

(6) केदारेश्वर मंदिर के पुर्ननिर्माण के लिए कुमारपाल ने भागवत को आदेश दिया।

(7) कुमारपाल ने प्रसिद्ध सोमनाथ के मन्दिर का पुर्ननिर्माण किया, सोमनाथ की यात्रा की, सोमनाथ मंदिर के पुर्ननिर्माण के समय से नवनिर्मित मंदिर में सोमनाथ के दर्शन तक कुमारपाल राजा व्रतस्थ रहा।

(8) सोमनाथ मन्दिर के पुर्ननिर्माण के समय व्रतस्थ रहने की प्रतिज्ञा करते हुए कुमारपाल ने नीलकण्ठ महादेव पर जल छोड़ा, जो उसके इष्टदेव थे।

(9) शाकंभरी भूपाल से युद्ध के समय चित्रकूट स्थित समिद्धेश्वर महादेव का पूजन कुमारपाल ने किया था और भेंट के अतिरिक्त एक ग्रामदान भी किया था।

(10) कुमारपाल ने चित्तौड़ तथा उदयपुर (ग्वालियर) स्थित समिद्धेश्वर और उदयलीश्वर के शिवमंदिरों के दान में ग्राम देकर शैवधर्म में अपनी श्रद्धा प्रकट की थी।

(11) कुमारपाल उत्तरकाल में भी शैवमत का अवलंबन करने वाला था इसका प्रमाण चितौड़गढ़ के उत्कीर्ण लेख द्वारा मिलता है।

(12) यद्यपि आचार्य हेमचन्द्र के प्रभाव से कुमारपाल का जीवन क्रमशः उत्तरावस्था में प्रायः द्वादशव्रतधारी श्रावक जैसा हो गया था और इसलिये वे बड़े स्नेह से अपने ग्रन्थों में कुमारपाल को राजर्षि, परमार्हत् कहते हैं, तो भी इसका अर्थ यह नहीं निकलता कि उसने अपने कुलदेव शिव की पूजा छोड़ दी थी। कुमारपाल की सुप्रसिद्ध सोमनाथ यात्रा से उसका शैव रहना ही अधिक युक्तिसङ्गत प्रतीत होता है।

इन सब बातों से यही सिद्ध होता है कि चालुक्य सम्राट् कुमारपाल अन्तिम समय तक शैव ही रहा।

22. ŚAKAṬA SAṀSTHĀNA—A GEOGRAPHICAL STUDY

DR. SHYAM NARAIN PANDE, MIRZAPUR (U. P.)

In 'Dīghanikāya', 'Abhidharmakośa' and Chinese treatise 'Fah-ke-li tu' the shape of Jambūdvīpa or Bhārata has been depicted very wide in the north and narrow in the south like a bullock-cart. This is different from a petal of lotus flower described in 'four-island theory' and from that of half-moon shape of 'seven-island theory' of Mahābhārata and Purāṇas. It is based on different conclusions of maritime and continental people. This idea seems to have developed gradually between these two theories. The northern rectangular area consists of people who settled in the basins of different rivers up to the mouth of Si-kiang. The northern frontier of Jambūdvīpa or Bhārata extends up to Pacific ocean with the flow of upper Sindhu, Sangpo or upper Brahmaputra and Si-kiang. If a rectangle is imagined by extending these two ends towards the south, the shape of a bullock-cart can be realised by taking Singapore as the point of yoke. The word 'Kiao' in Si-kiang is equivalent to meeting point and represents the intermixing

of continental people with sea-farers. The letter 'ga' in Gaṅgā, Mekong, Sittang and Si-kiang is evidently pre-Dravidian and means water. This is symbolic of unity from Gaṅgā to Si-kiang. This conception is of that period during which Buddhism flourished in South East Asia.

According to 'Abhidharmakośa, on the south side of Meru is cart-shaped Jambūdvīpa. The three sides-north, west and east of Jambūdvīpa are approximately 2000 yojanās and the fourth side, South, is only 3½ yojanās. This description removes the controversy. The northern side of Jambūdvīpa and the eastern and western sides which converge towards the south are approximately of the same dimension and connect the southern side which is only 3½ yojanās and can be identified only with the southern tip of Malaya. It appears from ancient works of western geographers that the present form of India with the southern tip extending up to Ceylon was not taken into account in drawing contemporary maps. It is therefore, erroneous to conceive of 'Śakaṭa' or bullock-cart form with the present available maps of India. This shape must have been conceived on the basis of eastern convergence of Indo-China and the western coast of Burma by the scholars of the period on the basis of accounts given by travellers and voyagers. Indonesia and Indochina admit their ancient relations with India as such. Though based entirely on crude methods in the absence of scientific knowledge of surveying, it is highly surprising that people of that period could arrive at almost a correct depiction of the topography of the bullock-cart-shaped Jambūdvīpa or Bhārata.

23. होशंगाबाद से प्राप्त महाकुमार हरिश्चंद्र का लेख एवं त्रैलोक्यवर्मन की ताम्रमुद्रा

हलधर पाठक, होशंगाबाद

होशंगाबाद (नर्मदापुर) नगर में स्टेट बैंक के संमुख एक मदिर स्तंभ पर एक ओर एक अश्वारोही व दूसरी ओर शिव पूजक स्त्री का चित्र उत्कीर्ण हैं। स्तंभ पर श्री महाकुमार हरिश्चंद्र के नाम का लेख अंकित है। वह निम्न प्रकार है :

संवत १२०१ पोष सुदि ५ गुरौ
श्री महाकुमार श्री हरिश्चंद्र देवपाल
ग्वालवास वसुमति मंत्रीस्थ····
त्रीताल देवैः

दूसरी महत्वपूर्ण पुरावस्तु है त्रैलोक्य वर्मन की ताम्रमुद्रा। यह मुद्रा प्रा० कृष्ण वल्लभ तिवारी के सौजन्य से उपलब्ध हुई। आकार में यह गोल है तथा एक ओर हनुमान की प्रतिमा है तथा दूसरी ओर संवत १२८९ अंकित है।

चंदेलवंशी कीर्तिवर्मन ने ११ वीं सदी में द्रम व अर्ध द्रम की मुद्राएं प्रचलित कीं।

इनका आकार व चित्रण कलचुरियों की मुद्रा का अनुकरण था। सलक्षण के सोने व ताम्बे की मुद्राएं मिली हैं। उसके पश्चात त्रैलोक्यवर्मन ने अपनी मुद्राएं प्रचलित कीं। ऐसी एक मुद्रा यहाँ भी उपलब्ध हुई है।

इस शोध पत्र में उपरोक्त दोनों पुरावशेषों की विस्तृत चर्चा की गई है।

24. CHENAB OR CANDRABHĀGĀ

D. C. Prashant, Jammu (Tawi)

The name Chenab was given to this river by the Muslims of Punjab who thought that it takes its origin from China (Cheen-Ab=Water of China).

The river is composed of two rivers, Candra and Bhāgā which rise from the Barha Lacha pass at Lahol, 16,500 feet above sea level, in the extreme Himalayas. The two meet at Tandi in the Himachal. The people of Himachal and Jammu know it as Candrabhāgā while it is described as Chenab in the Punjab.

The Vedic sages called it Asiknī, which literally means herb in Vedas. It is described along with Gaṅgā, Yamunā and Sarasvatī in the Ṛg-Veda.

The Greek Historians of Alexander named it Akasines which resembles the Vedic word Asiknī. Ptolemy calls it Sandabal. Bishop Thirwall says that perhaps it is due to its similarity in sound. Otherwise the Akasines is not similar to Asiknī.

The beauty of this river so enamoured the Greeks that they settled down on its bank at Akhnoor, 18 miles from Jammu. The word Akhnoor is derived from Akanawar. This place was excavated four decades back from where a number of terracota heads bearing Greek art were discovered.

The Chenab is also described as river of romance. Hundreds of tales of love like the great Punjabi love-lore, "Sohini Mahival" are connected with it.

This research paper deals with the detailed historical description and survey of the river, Candra-Bhāgā.

25. KANAKĀBHIṢEKA AND RATNĀBHIṢEKA—A UNIQUE HONOUR SHOWN TO EMINENT POETS AND SCHOLARS (IN SANSKRIT OR TELUGU)

E. V. V. Raghavacharya, Vizianagaram

Description of *Kanakābhiṣeka* as found in *Rājyalakṣmī-pīṭhikā-tantra;* Kanakābhiṣeka is an exemplary honour conferred on an erudite savant or an eminent Poet (in Sanskrit or Telugu) in a royal Durbar, with a galaxy of

exalted men of letters. It consists in seating the scholar to be honoured on a high and decorated seat and pouring on his head gold coins called Dīnāras and Ṭaṅkas like sanctified water from holy rivers. The coins thus showered on his head are to be given away as presents to scholars who come to grace the festivity. This unique honour is shown to reputed scholars and poets from the middle ages down to the present times.

Gift of royal insignia to eminent men of letters:

Mahārāja Lakṣmaṇasena of Bengal (Gauḍa) is stated to have honoured the Poet-Laureate of his court, Dhoyī (12th to 13th Century) not only with the title *Kavicakravartin*, but also with royal insignia, a herd of elephants, a *cāmara*, gold creeper and golden staff etc. It is known from literary history that Mahāmahopādhyāya Mallinātha had the rare privilege of *Kanakābhiṣeka* at the court of Sarvajña Śiṅgabhūpāla II. Mallinātha's grandfather too enjoyed this rare honour at the court of Kākati Pratāparudra.

Kavisārvabhauma Śrīnātha, the erudite translator into Telugu, of the celebrated *Naiṣadhīyacarita* of Śrī Harṣa and reputed author of a host of Telugu *prabandhas* states that he was highly honoured at the pearl Durbar मौक्तिकसभा or मुत्यालशाल of King Devarāya II, by means of an Abhiṣeka of gold coins, Dīnāras and Ṭaṅkas.

When AppayadĪkṣita (1520-93) finished his Śivārkamaṇidīpikā a com. on *Śrīkaṇṭhabhāṣya*, his patron, Cina (Junior) Bomma Nṛpati honoured him with *Svarṇābhiṣeka*. After the demise of this ruler, the Dīkṣita utilised the wealth of the *Hemābhiṣeka* for erecting in his native place, Aḍayapalam a Śivālaya, in memory of his patron, Cina Bomma Bhūpāla.

In the reign of King Ragunātha of Tanjāvūr (A.D. 1614-33) Rāghavendratīrtha the reputed saint and scholar of Mādhva religion was honoured with *Kanakābhiṣeka* which event is referred to by poet Nārāyaṇa in his *Rāghavendravijaya* (II. 53)

Vallabhācārya had *Kanakābhiṣeka* at the hands of Emperor Kṛṣṇadevarāya (1473-1531 A.D.). King Raghunātha performed *Kanakābhiṣeka* to the famous Sanskrit poetess of his court, Madhuravāṇī. Immensely pleased with the Telugu and Sanskrit works of his son (Raghunātha), King Acyuta at the instance of his learned minister, Govindadīkṣita rewarded his son with a shower of gold. Eṭṭūr Nṛsiṁhaguru was honoured at the court of Virūpākṣarāya of Hampi Vijayanagara with a shower of gold coins when the coronation Canto of the *Rāmāyaṇa* was explained to him. Chief Minister Timmarusu (=Appājī) whom Kṛṣṇarāya revered as a Guru and father, received *Kanakābhiṣeka* and *Ratnābhiṣeka* at the hands of the Emperor. Kṛṣṇarāya's son-in-law Aliya Rāmarāya honoured the great saint and scholar, Vijayīndrabhikṣu with a shower of gold. The famous Telugu poet Aḍidam Sūrakavi had this honour at the Durbar of the Mahārāja of Vizianagaram.

Without details, some more scholars and poets who had Kanakābhiṣeka may be just mentioned:—

1. Poetess Raṅgājī (Tanjore court):
   —By Vijayarāghavanāyaka, son of King Raghunātha.
2. Śeṣācalakavi, Āndhra-Pāṇini:
   —By Sahājī, the Marāṭha King of Tanjavur.
3. MM. Kavisārvabhauma and poet-Laureate of Andhra, Śrīpāda Kṛṣṇamūrti Śāstrī—At Palakollu (West Godavari).
4. His Holiness Candraśekharendrasarasvatī of Kāmakoṭipīṭha of Kāñcī:
   —Once at Kāñcī, in August, 1957 and at Madras again in Feb. 58.
5. Subrahmanyaśāstrī reputed Telugu writer of Rajahmundry:
   —At Viśākhapaṭṇam in April, 1955 on his 65th birthday.
6. Kavikokila, Padmabhūṣaṇa, Kalaprapūrṇa Joshuva of Vinukoṇḍa: (1895-1971)
7. Tummala Sītā Ramamūrti (Born: 1901 A.D.) the famous Telugu poet of Kāvūru (Dt. Guntur)-In 1948.

26. STUDY OF THE SYNCHRONISMS IN THE HĀTHIGUMPHA RECORD

MUKUL RANJAN RAY, BURDWAN

The Hāthigumpha cave inscription of Kalinga King Khāravela is undated. In spite of the attempts made so far by the scholars to assign a date to the record both on paleographic grounds and on the basis of chronological relation between Nandarāja and Khāravela, controversy over the date of the Kalinga king has not yet been finally settled. An objective analysis of the date found in the record itself might determine the date of the Hāthigumpha record on more convincing grounds. Firstly, the synchronism of Khāravela with Śātakarṇi, the Sātavāhana king, the Indo-Greek king Demetrius and Bṛhaspatimitra, king of Magadha, is almost a settled fact in view of the different edited versions of the record. Secondly, the chronological position of Khāravela in relation to the Nanda King, who is said to have flourished three hundred years earlier may be examined afresh on the basis of a Jain tradition recorded in the Titthagolipainnaya, assigning one hundred and fifty years reign to the Nanda dynasty. Thirdly, the Hāthigumpha record itself shows that Khāravela's, fifth regnal year coincides with the three hundredth year, not from the end of the Nanda dynasty, most probably from the beginning of the reign of the first Nanda king, who is known from the Purāṇas as an empire builder. These considerations reasonably lead us to the most probable conclusion that Khāravela, the illustrious king of the Hāthigumpha record flourished in the early part of second century B.C. between 178-166 B.C.

27. A NEW APPROACH TO THE STUDY OF THE ŚĀKYAS AND THE MORIYAS FROM THE VIEW-POINT OF TOTEMISM AND ENDOGAMY

HIMANSU BHUSAN SARKAR, KHARAGPUR

Buddhist tradition seems to be unanimous regarding the all but complete destruction of the Śākyas of Kapilvastu at the hands of Viḍūḍabha, the king of Kośala, around 490 B.C. The major part of those who escaped the wrath of Viḍūḍabha settled down at Pipphalivana-Moriyanagara. Some others seem to have returned to their ruined city before Buddha's death, but the glory of Kapilavastu was irrevocably lost. The sub-division of the Śākya clan which settled down at Pipphalivana came to be known as Moriyas on account of their close association with the peacock-fauna of Pipphalivana or for other reasons stated in Buddhist literature. The *Mahābodhivaṃsa* informs us that Prince Candragupta Maurya hailed from "Moriyanagara built by the Śākyaputtas." Some of our ancient authorities tell us that Candragupta's mother as well as Aśoka's belonged to the Moriya clain. Another branch of the Moriya-clan settled at Sihapur in West Bengal, as a study of the genealogy of Prince Devānaṃpiya Tissa, contemporary of king Aśoka, and the former's predecessors, including Prince Vijaya and his ancestors at Sihapur would demonstrate.

If the Moriyas of Ceylon, Sihapur and Pāṭalipura really belonged to the Śākya-clan, it is very likely that their social and tribal customs would be similar. A study of the ancient literature leaves the impression that this was indeed so. The Śākyans were an endogamous people and practised brother-sister marriage, notably in the days of Prince Okkāka, a Kośalan prince, believed to be the progenitor of the Śakya and the Koliyan clans These two branches originating from Okkāka through his exiled sons and daughters, of which the details can be studied in the *Dīgha Nikāya*, led to the origin of the two royal houses of Devadaha and Kapilavastu, to which Buddha's mother and father respectively belonged. According to Tibetan tradition, the Śākyas also practised monogamy, the only exception being Śuddhodana who was permitted to have an additional wife on account of special circumstances. The Lion-totem is also a factor to reckon with in Śākyan history.

These customs of the Śākyan clan, notably those relating to endogamy, monogamy, marriage within prohibited degrees and respect for the Lion-totem, which last one may be viewed as the protector-guardian of the Śākya clan, were also followed by the Mauryas of Pāṭaliputra. As referred to earlier, the respective mother of Candragupta and Aśoka Maurya is stated by some ancient authorities to have belonged to the Moriya-clan. Brother-sister marriage within the Maurya-family is not definitely known, as it was already a passing phenomenon among the Śākyas themselves due to Aryani-

sation, but the few details we have regarding official marriages of the Maurya princes of Pāṭaliputra seem to show that they were at least endogamous in their marriage connexions. They took wives from the prohibited degrees and did not, as far as is known, take more than one wife at a time as per Śākyan custom. The Mauryas, like the Śākyas, venerated the Lion-totem and put it on the capital of some inscription-pillars of Aśoka. The Moriyas of Sihapur and Ceylon also observed for some generations brother-sister marriage and practised both monogamy and endogamy as well as marriage within the prohibited degrees, besides identifying the founder of the dynasty with Siha, the Lion. In West Bengal, the totems constitute a large percentage of the surnames even today and, of these, the Lion is one. All these social and tribal customs, of which the contours are not clear in all respects, leave the impression that the Śākyas as also the Moriyas of India and Ceylon originally pertained to the same racial stock.

28. LIMITATIONS OF THE ART OF WAR IN MEDIAEVAL INDIA

Dr. Jagadish Narayan Sarkar, Calcutta

1. Military weakness of the Turko-Afghans.
2. Seeds of decline in the Indian Army:
   - (a) constitution unsound
   - (b) divided command
   - (c) preponderance of non-combatants
   - (d) weakness of the Marathas.
3. Rudeness of the military art:
   - (a) infantry
     - (i) disproportion of the cavalry to infantry
     - (ii) different degrees of efficiency in Maratha Infantry
     - (iii) regular and irregular.
   - (b) cavalry: most important arm but;
     - (i) false musters
     - (ii) loss of horse, ruin of the trooper.
     - (iii) deterioration of cavalry.
4. Neglect of Science and Technology.
   - (a) artillery: defects; art of founding cannon not much advanced: cumbrous, ill-mounted, ill-served—weakness in the Maratha System
   - (b) military engineering:
     - —forts in Maharashtra
     - —lack of improvement and adjustment
   - (c) relative superiority in defence than in offence

5. Military personnel:
   (a) dependence on foreigners especially in artillery and navy.
   (b) artillery in Peshwa period not effectively served.
6. Organisational defects:
   —infantry, cavalry, artillery.
   —due perhaps to our mental attitudes: innate conservatism
   —a struggle between static and dynamic peoples or systems.
   Illustrations:—Jaipal Prithwiraj, Pratap Singh, Assaye.
7. India's geo-physical and geo-political situation cannot adequately explain the exclusiveness and conservatism of the Indian mind: observations of AL BIRUNI; India's art of war has been mainly defensive: intellectual in-breeding.

29. MĀLAVA GAṆARĀJYA

Rajendra Kumar Sethi, Indore

The Traditions of Gaṇarājya are from the Vedic period. From Pāṇini and Greek sources, we know that the Mālavas were in the Punjab in the 5th Century B.C. Owing to some circumstances, the Mālavas migrated to Rajasthan, and then to Malwa. They continued to exist up to the 4th Century, i.e. for more than 900 years.

30. VIṢṆUKUṆḌINS IN MAHARASHTRA

Ajay Mitra Shastri, Nagpur

We learn from Viṣṇukuṇḍin inscriptions that the Vākāṭakas and Viṣṇukuṇḍins had very close relations. Viṣṇukuṇḍin king Vikramendravarman is actually described as adorning by his birth both the families. Recently a large number of Viṣṇukuṇḍin coins have been reported from various parts of Maharashtra which seem to indicate that shortly after the eclipse of the Vākāṭakas the Viṣṇukuṇḍins occupied, for some time, a large part of Maharashtra including Vidarbha. The whole evidence bearing on this problem is discussed in the present paper.

31. THE CHRONOLOGICAL RELATION BETWEEN NAHAPĀNA AND CĀṢṬANA IN THE LIGHT OF THE ANDHAU INSCRIPTION OF CĀṢṬANA DATED YEAR 11.

DR. H. G. SHASTRI, AHMEDABAD

It is generally held that the Kārdamaka Kṣatrapas assumed royal power only after they recovered northern territories from the Sātavāhanas, i.e., some years after the power of the Kṣaharātas came to an end.

But the recently discovered Andhau Inscription of the time of Cāṣṭana has pushed the upper limit of his reign up to Ś. E. 11. As Nahapāna and Cāṣṭana are found to have ruled over many common territories, it seems probable that Cāṣṭana established his power in Kutch in the beginning, while Nahapāna held sway over the Ajmer region, Gujarat, Malwa and Western Maharashtra; and that it was at a later stage that Nahapāna lost his territories to the Sātavāhanas. Cāṣṭana and Rudradāman I seem to have recovered Rajasthan, Gujarat and Malwa subsequently. This event seems to have taken place in or about 130 A.D. during the reign of Gautamīputra Sātakarṇi.

Cāṣṭana seems to have been content with Kutch throughout the reign of Nahapāna, but the end of the Kṣaharāta power gave him an opportunity for expanding his power over the adjoining regions of Saurashtra, Rajasthan and Malwa. In his enterprise the active role must have been played by King Rudradāman, who assisted him as Kṣatrapa.

If the years of Nahapāna be, however, taken as regnal and the end of the Kṣaharāta power be dated prior to the establishment of the Kārdamaka power, the reign of Nahapāna will have to be dated earlier than that of Kaniṣka I. If the years be assigned to the Early Śaka Era or the Scytho-Parthian Era, it would leave a pretty long interval between the reign of Nahapāna and Cāṣṭana. It is, therefore, better to assign these years also to the Śaka Era.

32. HISTORY OF FREEDOM MOVEMENT OF INDIA AS DEPICTED IN PANJABI LITERATURE

DR. V. N. TEWARI, CHANDIGARH

Struggle for freedom of India has been one of the persistent themes in Panjabi poetry. During the early years of Twentieth Century the most significant event of the national life was an explosion of national consciousness for freedom from foreign rule.

At what moment crucial events of history crossed into the moral and emotional fibre of the nation is reflected in the literature of the times. A

Tagore spurning the highest honour of the British empire — declining the knighthood,— in fact was precipitated by the grim human tragedy of Jallian Wala Bagh. If the events of history penetrate into the human consciousness and out of their ferment and turmoil great literature emerges, great literature in turn moulds, shapes and even changes the course of history itself. 'Pugree Sambhal Jatta' (.. hold your head high), a line of a Panjabi poem galvanized and maddened people in thousands to courting arrests and mounting gallows.

Freedom struggle has been a complex of various movements.—Non-violent Movement of Mahatma Gandhi, Ghadar Movement, and Socio-religious Reformist Movements in Punjab. The Gandhian Trend is reflected in Gurumukh Singh Musafir's poetry; the militant radicalism in 'Ghadar Goonjan' (A magazine in Panjabi) and socio-religio-political strain runs through Bhai Vir Singh, Chatrik, Gurbaksh Singh-preetlari, Nanak Singh, Hira Singh Dard, Darshan Singh Awara, Firoz Din Sharaf and many others.

The present study is a comprehensive research into the manifestations of the freedom spirit into the literary forms of the times.

33. मालवा में सामाजिक संगठन

कुमारी उषा तिक्कू, उज्जैन

भारत के अन्य प्रदेशों के समान मालवा में भी प्राचीन समय में समाज जनसमूह, वर्ण, जाति आदि में संगठित था। महाभारत और पुराणों से पता चलता है कि बहुत प्राचीन समय में मालवा में नाग और हैहय जाति के लोग रहते थे। हैहयों की भी अनेक शाखायें थीं जैसे वीतिहोत्र, सारीयत, भोज, अवन्ती और तुंडीकेल। ये सब तालजंग कहलाते थे।

प्रारम्भ में वर्ण चार थे ब्राह्मण, क्षत्रिय, वैश्य और शूद्र जो कालान्तर में अनेक जातियों और उपजातियों में विभक्त हो गये। इनकी कुछ विशेष जातियों और उपजातियों का उल्लेख मालवा से प्राप्त अभिलेखों और यहाँ पर लिखित साहित्यिक ग्रंथों में मिलता है। इसके आधार पर यह कहा जा सकता है कि ये यहाँ पर ही निवास करती थीं। दूसरी शताब्दी पूर्व में उज्जैन में तापसीय और वाकिलीय जाति के लोग बसते थे। शुंग और सातवाहनों का भी मालवा से सम्बन्ध रहा है जो ब्राह्मण थे। सोगी, सोहत्री और मौखरी जातियां मालवों की शाखाओं के रूप में थीं। उदयपुर के समीपस्थ 'नगरी' के पास से प्राप्त एक अभिलेख में गाजायन जाति का उल्लेख मिलता है। शकों की दो जातियां प्रसिद्ध थीं, क्षहरात और कार्दमक।

गुप्तकाल में शासकीय जातियों में गुप्त, औलीकर और मानवायणि प्रसिद्ध थीं। सांची के पांचवीं शताब्दी के अभिलेख में सूर कुल का भी उल्लेख मिलता है। आभीर, सनकानिक, काक, खरपरिक आदि जातियाँ भी मालवा और इसके आसपास बसती थीं। दशपुर के

औलीकर नरेशों के राजस्थानीय नैगम जाति के थे। सिल्क बुनकरों की जाति भी दशपुर में निवास करती थी।

पूर्व मध्यकाल में बहुत सी प्राचीन जातियां और गोत्र लुप्त हो गये और उनका स्थान नई जातियों ने ले लिया जिनकी उत्पत्ति अन्धकार में है। इस समय हमें ब्राह्मणों की अनेक जातियों का उल्लेख मिलता है जैसे कन्नौजिया ब्राह्मण, नागर ब्राह्मण, दाक्षिणात्य ब्राह्मण और श्रीमाली ब्राह्मण। इनके कुछ गोत्र और प्रवर की भी जानकारी मिलती हैं। शुक्ला, पाठक, अवस्थी, अग्निहोत्री, द्विवेदी और चतुर्वेदी आदि उपजातियों का भी अस्तित्व उस समय हो गया था। एक अभिलेख में वल्लुटकी जाति का उल्लेख मिलता है। यह स्थान का नाम भी हो सकता है और ब्राह्मणों की एक जाति भी। राजपूतों में इस समय हमें प्रतीहार, चौहान, चालुक्य, चन्देल, राष्ट्रकूट, कलचुरी और गुहिल आदि के नाम मिलते हैं। वैश्यों में प्राउज्वार, लाखनीया, बगकंचुक, बघेरवाल और वैभव जातियाँ थीं। कुछ उद्योग धन्धों के नाम पर भी जातियों के उल्लेख मिलते हैं जैसे स्वर्णकार, सूत्रधार, तैली, रथकार, लोहकार आदि। अन्त्यज जातियों में विशेषकर भील, पुलिंद, किरात और शबर के नाम मिलते हैं जो पहाड़ों और जंगलों में रहती थीं।.

34. प्रतापरुद्र काकतीय तथा अन्नवरम् के अन्नदेव

सुन्दरलाल त्रिपाठी, जगदलपुर

यह सर्ववादिसम्मत है कि प्रतापरुद्र काकतीय ने सन् १३२३ ईसवी में उलुग खान से पराजित, वरंगल के अपने दुर्ग से सपरिवार बहिर्गत, उन्हें आत्म-समर्पण कर दिया। उलुग खान ने उन्हें अपने दो विश्वस्त सेनाधिकारियों, कादिर खान और ख्वाजा हाजी, के द्वारा सम्राट गियासुद्दीन तुगलक के निकट दिल्ली भिजवाया। परन्तु पराजित तथापि सूरमा प्रतापरुद्र ने बन्दी के समान जीवित अवमानना सहन करने की अपेक्षा मरण वरण किया। मुसुनूरि प्रोलय नायक के १३२३ ईसवी के विलास अग्रहार के अनुसार दिल्ली के मार्ग में सोमोद्भवा अर्थात् नर्मदा नदी के तट पर उनकी मृत्यु हो गई। किन्तु रेड्डि रानी अनितल्लि के १४२३ ईसवी में उत्कीर्ण शिलालेख के अनुसार उन्होंने स्वेच्छा से स्वर्गारोहण किया—'तस्मिन् प्रतापरुद्रे स्वस्थानम् स्वेच्छयैव यातवति' से प्रतीत होता है कि या तो उन्होंने आत्मघात कर लिया अथवा उनके निर्देश से किसी अनुगामी ने उनका वध कर दिया।

इतिहासज्ञों ने प्रतापरुद्र के उत्तराधिकारियों के सम्बन्ध में उपलब्ध उल्लेखों को एकमत से अमान्य किया है और निरूपित किया है कि उनकी मृत्यु के पश्चात् उनका कोई उत्तराधिकारी शेष नहीं रहा। प्रतापरुद्र के संख्यामय अभिलेखों में से एक में भी उनकी सन्तति अथवा उनके किसी उत्तराधिकारी का प्रमाण नहीं मिलता। प्रतीत होता है कि या तो उनको पुत्र अथवा कन्या सन्तति थी ही नहीं, अथवा बन्दी रूप में सपरिवार उन्होंने प्राण-विसर्जन कर दिया। तथापि एक उल्लेख आवश्यक है। नलगोराडा जिले के अन्तर्गत बुरुगुगड्ड के रामलिंगेश्वर मन्दिर में अन्नमनाय का एक शिलालेख है। यद्यपि वह संवत्-विहीन है, तथापि भारतीय-

ज्योतिर्विज्ञान की गणना के अनुसार उसकी तिथि २६ मई १३१७ ईसवी निर्धारित की गई है। 'नाय', 'राय' अथवा 'राज' पद परस्पर पर्याय हैं। उनके परिवर्तन में राजाओं ने 'देव' पद का व्यवहार किया है। अतः वे अन्नमदेव भी माने जा सकते हैं। उनका गोत्र डेसस था और उनके पिता का नाम अनभीमनाय था। काकतीय प्रतापरुद्र के पिता महादेव थे। अतः इन अन्नमनाय अथवा अन्नमदेव का रक्त-सम्बन्ध प्रतापरुद्र से नहीं था, यह सुनिश्चित है। उक्त अन्नमनाय अथवा अन्नमदेव का उल्लेख अनिवार्य हो गया; क्योंकि इतिहास में मूल सिद्धान्त के विपरीत यह भी निर्धारित है कि बस्तर के परवर्ती राजाओं के प्रथम पुरुष अन्नमदेव थे, जो प्रतापरुद्र काकतीय के भाई थे। प्रतापचरित्रम् ग्रन्थ में उल्लेख है कि प्रतापरुद्र के पुत्र वीरभद्र ने अपने पिता का उत्तराधिकार प्राप्त किया किन्तु यह इतिहास के द्वारा प्रमाणित नहीं है। ग्रन्थ के अनुसार प्रतापरुद्र की मृत्यु के पश्चात् उनके भाई अन्नमदेव ने उनका अन्त्येष्टि-कर्म किया और फिर स्वतः संन्यास ग्रहण कर लिया। इन अन्नमदेव को ही, जिनका अस्तित्व और कहीं उपलब्ध नहीं होता, प्रतापरुद्र काकतीय का भाई मान लिया गया है।

बस्तर जिले के अन्तर्गत दन्त्येवाड़ा के दन्त्येश्वरी मन्दिर में अत्यन्त परवर्ती काल अर्थात् १७०३ ईसवी का एक शिलालेख है। उसमें उत्कीर्ण कथा के अनुसार भी अन्नमदेव प्रतापरुद्र काकतीय के भाई थे, जिन्होंने बस्तर में प्रवेशपूर्वक राज्यशासन आरम्भ किया; तथापि शिलालेख में वे पाण्डुकुलोत्पन्न उत्कीर्ण हैं। काकतीय प्रतापरुद्र चतुर्थ जाति के थे। प्रतापरुद्र का देहावसान चौदहवीं शताब्दी ईसवी के प्रथम चतुर्थांश में हुआ था; राजकीय लेखा-समुदाय तथा वंश-परम्परा-संख्या-गणना के अनुसार अन्नमदेव ने पन्द्रहवीं शताब्दी के प्रथम चतुर्थांश में बस्तर में राज्यशासन आरम्भ किया था–प्रतापरुद्र के अवसान के पूरे एक सौ वर्षों के पश्चात्। अतः वे काकतीय प्रतापरुद्र के भाई सम्भव नहीं हैं। अन्नमदेव किन्तु पाण्डुवंशी भी नहीं हैं राजकीय लेखे ताम्रपट्ट आदि के अनुसार वे 'चालकीवंश राजा' अर्थात् चालुक्य वंशोत्पन्न हैं।

कौन हैं बस्तर के शासक अन्नमदेव, यह समस्या है। पन्द्रहवीं शताब्दी के आरम्भ में अन्नवरम् के एक राजा थे–अन्नदेव। तेलुगु प्रयोग के अनुसार अन्नदेव और अन्नमदेव एक ही व्यक्तिवाचक संज्ञा है। अन्नदेव के एक पुत्र थे वीरभद्र। यौवनकाल में ही युद्ध-संघर्ष में उनका वध हो गया था। बस्तर के राजा अन्नमदेव के पुत्र के रूप में भी वीरभद्र का उल्लेख उपलब्ध है। मूल प्रबन्ध के द्वारा अवधारित है कि अन्नवरम् के अन्नदेव ही, बस्तर की परवर्ती राज-शृंखला के प्रथम शासक अन्नमदेव थे।

35. AŚOKAN CONTEMPORARIES

DR. D. S. TRIVEDA, AURANGABAD

Aśoka Maurya is alleged to have sent his ambassadors to the five Greek kings—Ptolemy, Antiochus, Antigonas, Magas and Alexander. Their dates are fixed in the history of western Asia. Their common date is 256 B.C. and hence the date of Aśoka's accesssion is placed in 269 (256+13) B.C.

But there is no mention in any history of those countries that they received any embassy from Aśoka. It is doubtful if they are names of any king at all. Besides, the Greeks were too civilised and hence they were not prepared to learn from a barbarian king.

Aśoka names the twenty-four kingdoms where he sent his emissaries to preach the Duty. He would not adopt two standards to judge his contemporaries. So it may be assumed that they are either all the names of kings or kingdoms. Some of them are still the names of kingdoms and hence it may be safely concluded that they are not names of kings but kingdoms only. Besides, these so-called kings had no high reputation in their countries to merit consideration. Aśoka ruled from 1474 B.C. to 1438 B.C. There were no such Greek kings at that time and hence it is concluded that there are no names of any foreign kings in his Rock Edict XIII.

36. विष्णुध्वजः

डॉ० देवसहाय त्रिवेदः, औरंगाबाद (गया)

अस्ति विदिशायां जगति प्रसिद्धो गरुडध्वजः । तथैव देहलीनगरसमीपे मिहिरावल्यां वर्तते कुत्बमनारः । प्रायेण कुत्बनाम्ना भ्रमवशाद् जनाः जानन्ति शहाबुद्दीन-महम्मद-गौडस्य दासः कुत्बुद्दीन ऐबकः (१२०९–१२१० खृष्टपर्यन्तः) सेनापतिः सुरत्राणश्चास्य मनारस्य निर्माता । किन्तु मते त्रिवेदस्य एतन्न साधु ।

अस्य मनारस्य विष्णुध्वज इति प्राचीननाम । अयं तु वेधशालायाः केन्द्रीयध्वजः । आसन्नत्र सप्तविंशतिनक्षत्राणां सप्तविंशतिमन्दिराणि । तेषां निर्माणे ५४० लक्षमुद्राणां व्ययः संजातः । अस्य मनारस्य वास्तविको निर्माता चासीत् समुद्रगुप्तो गुप्तसम्राट् अनेनैव सिकन्दरस्य सेनापतेः सेल्यूकसस्य कन्या हेलना परिणीता तथा २८० खृष्टपूर्वकाले विष्णुध्वजः स्थापितः ।

37. A NOTE ON THE TERM "CATUSSAMUDRĀNTA PṚTHIVĪ" IN THE MANDASOR INSCRIPTION OF KUMĀRAGUPTA-I.

DR. RAGHAVENDRA VAJPEYI, NEW DELHI

Modern historians of ancient India have casually treated the term "Catussamudrānta Pṛthivī"—which occurs in the Mandasor Inscription of Kumāragupta-I. Possibly, this flows from their accepting a somewhat conventional description of the term and confusing it with the idea of "Cakravarti Kṣetra"—the ideal of imperial dignity, a natural aspiration of a conquering monarch (Vijigīṣu)

A study of Indian epigraphy would suggest that it was during the reign of Kumāragupta-I when the terms "Catussamudrānta Pṛthivî" and ' 'Ca-

turudadhi-salilāsvādita-Yaśaḥ" found currency. By the time of Gauḍadhipa Saśāṅka, the latter expression had become the high sounding title of an ambitious ruler, irrespective of his achievements.

Indian geography does not testify such statements. Gautamîputra's epithet "tri-samudra-toya-pīta-vāhana" (i.e. one whose charges drank the waters of the three seas) seems to be more realistic. The three seas of Gautamīputra's aforesaid epithet are the Bay of Bengal, Indian Occan and Arabian Sea, the natural boundary of the sub-continent. An explanation is called for the "Gupta attitude" towards the concept of imperial territory "Catussamudrānta Pṛthivî". The concept of "Pṛthivî" is the Kauṭilyan concept of imperial territory, which does not necessarily mean Indian sub-continent. The fourth sea, fixing the north-western limit of the Gupta Empire during the last days of Candra Gupta-II, Kumāragupta-I and Skandagupta seems to have been Black Sea, (Udadhiśyāma of Abhijñāna-Śākuntala). The collective evidence of Mehrauli Iron Pillar Inscription of Mahārāja Candra, Poona Copper Plate Inscriptions of Prabhāvatîguptā, Kumāragupta's Inscriptions and literary evidence of the works of Kālidāsa suggest that Candragupta-II Vikramāditya had very probably defeated the eastern branch of the Huns (Hūṇas) with their capital at Balkh-whose territory extended up to Black Sea in the West. Hence Black Sea was very probably the fourth sea (Caturtha samudra), the north-western border of the Gupta Empire.

38. BILPAUK PRAŚASTI OF SIDDHARĀJA JAYASIṂHA

V. S. Wakankar, Ujjain

Bilpauk is a well known Śiva temple 10 miles S.E. of Ratlam. The temple is one of the biggest temples of western Malwa. The temple was renovated by Siddharāja Jayasiṃha as is known from his Inscription found near the temple. The inscription is dated 1196. V.S. and was composed by the famous poet Shripal who was the author of Sahasraliṅga Praśasti.

The paper deals with the text of the Inscription and the architecture of Bilpauk temple. The Praśasti gives the geneology of Cālukya dynasty, but the version about its origin differs from Sahasraliṅga Praśasti.

The temple was destroyed in part by Muslim invaders and rebuilt by the Mahārāja of Sailana state. The inscription was found while digging the plinth of a house near the temple.

IL - INDIAN LINGUISTICS SECTION

1. ETYMOLOGY OF ĀGLĀGṚDHA

DR. MOHAMMED ALI, ALIGARH.

The word Āglāgṛdha is a little used one. It is only once used in the Gopatha Brāhmaṇa-1.2.21. Neither the meaning nor the purport of the word has been given in the lexicons. We have endeavoured to trace the word on the basis of brāhmanical explanation of the word. As the context is the nearest source of etymology, so we have taken recourse to it. Nirukta is silent about the etymology of the word.

2. NOTE ON THE BASIS OF THE PRAKRIYĀ-ARRANGEMENT IN THE SIDDHĀNTA KAUMUDĪ

DR. SURYAKANT BALI, DELHI

A close study of the prakriyā-arrangement of the Siddhāntakaumudī of Bhaṭṭoji Dīkṣita reveals that this arrangement is based on some general principles which may be categorised as follows:—

(1) The grammatical topics are thus respectively arranged: saṃjñās paribhāṣās and sandhis; primary and secondary conjugation. This arrangement is apparently based on the general principle of the respective significance of sandhi, prātipadika and dhātu in Sanskrit sentence-construction.

(2) The arrangement of the Sūtras within grammatical topics is also based on general principles:

(a) The order of the arrangement of sūtras in saṃjñās, paribhāṣās, sandhis (partly), strīpratyayas, samāsas, taddhitas and kṛdantas follows the respective occurrence of the sūtras concerned along with those invariably necessary) in their original text of Aṣṭādhyāyī;

(b) respective occurrence of the stems ending in letters as arranged in the pratyāhāra-sūtras, seven case-endings, and the roots enlisted in the Dhātupāṭha are respectively responsible for the arrangement of the sūtras of the Aṣṭādhyāyī in the subantas the Kārakas and the ten gaṇa-chapters;

(c) in hal-sandhi (partly), visarjanīya sandhi and the so-called twelve prakriyā-chapters (secondary conjugation), sūtras have been

haphazardly picked up from the Aṣṭādhyāyī in order to suit the need of the word-formation.

On the whole, Bhaṭṭoji has tried to be as much scientific as possible in the prakriyā-arrangement.

3. AN INTRODUCTION TO ŚABDAKAUSTUBHA

DR. SURYAKANTA BALI, DELHI

Śabda-Kaustubha is a grammatical work written by the greatest Sanskrit grammarian of the 17th century, Bhaṭṭoji Dīkṣita. Bhaṭṭoji is popularly known as a prakriyā-kāra and his being a Vṛtti-kāra has not much come into light. Śabda Kaustubha of Bhaṭṭoji is a vṛtti on the Aṣṭādhyāyī of Pāṇini.

In the opening ślokas of the Śabda-kaustubha, Bhaṭṭoji reveals that his work was written in the style of the Mahābhāṣya of Patañjali. Consequently, Bhaṭṭoji has not only composed a vṛtti on the Pāṇinian sūtras in this work, but he has also tried to discuss the philosophy of Sanskrit grammar at specific points.

So far as the Śabda-Kaustubha as a vṛtti-work is concerned, one could say that it is a work of high standard and technical perfection. The grammatic heights which Bhaṭṭoji shows in the Siddhānta Kaumudī and the Prauḍha Manoramā have their roots in this Kaustubha. The grammatical debates of the Siddhānta Kaumudī, which are popularly known as phakkikās or paṅktis, have indeed been initiated in the Śabda Kaustubha.

As a work on the philosophy of Sanskrit grammar, the Śabda-Kaustubha acquaints us with a new approach which had a decisive impact on the later philosophic speculation. Bhaṭṭoji has offered observations on such philosophical topics of Sanskrit grammar as follow: sphoṭa, dhātvartha, prātipadikārtha, Kārakārtha, samāsārtha, nipātārtha, śabda and śabdārtha, gender, number, tense, correct and corrupt speech, etc. On all these topics he not only offered speculation of the ancient grammarians but he has also appended his own valuable comments to them.

In his philosophic speculations in the Śabda-Kaustubha, he has tried to rely strictly on two points: Firstly, Bhaṭṭoji, being a faithful follower of the three sages (munitraya) of the grammatical school of Pāṇini, i.e. Pāṇini, Kātyāyana and Patañjali, has always tried to refute such theories as go against those available in the grammatical contemplation of the three sages; for this purpose he often quotes and explains the kārikās of Bhartṛhari. Secondly, Bhaṭṭoji has always been practical in his views. This is evidenced by his interest in discussing only such theories as have real grammatical value and leaving out those which have only academic and metaphysical value. Consequently, he discusses the grammatical topics mentioned above, but

does not even touch the topics like the origin of language, Śabda-brahman theory, etc., for, these topics have little connection with practical purposes of grammar and possess only speculative and contemplative significance.

4. AN ORTHOGRAPHICAL STUDY OF NON-SANSKRIT WORDS IN MODERN BENGALI

AMITRASUDAN BHATTACHARYA, SANTINIKETAN

There are quite a number of tadbhava and semi-tatsama words in modern Bengali whose orthography is not governed by any standard rule.

Writers of modern Bengali appear to be inclined to replace ṇ (ण) by n (न) in non-Sanskrit words. Older forms of words like cūṇa (चूण), soṇā (सोणा) etc. are getting replaced by cuna (चुन), sonā (सोना) etc. Some other illustrations are given here:—

Sanskrit	Prakrit	Bengali
rajñikā	rāṇṇiā	rānī
parṇa	paṇṇa	pān
dhūpana	dhuaṇa	dhuna
naptṛka	ṇattia	nāti
navadhara	ṇaadhara	nadhar
jīrṇa	juṇṇa	jhunā

It is argued that as the sound of ṇ (ण) does not exist in Bengali the use of the letter should be abandoned as far as possible. This argument does not appear to be very sound. It has to be remembered that Prakrit had only one n, and that was ṇ (ण). When we start spelling cuna, sonā etc with n (न) instead of with ṇ (ण) we at once forsake the etymological history of the words that are derived from cūrṇa and suvarṇa through cuṇṇa and soṇṇa respectively.

There is an identical problem with regard to the sibilants. Of the three sibilants the dental and the cerebral ones do not find favour in the eyes of modern writers. They perfer to use only Ś (श) in place of Ś, Ṣ, S (श, ष, स). Here are some illustrations:—

Sanskrit	Prakrit	Bengali
śuṣka	sukkha	śukhā
śaṅkha	saṁkha	śā̃kh
śarvalā	sabbalā	śābal
śambuka	sambua	śāmuk
śalya	ṣalla	śāl
śṛgāla	siāla	śiaḷ

śṛṇoti	suṇedi	śune
śūkara	suara	śuār
śayyā	sejjā	śej
śreṣṭhī	seṭṭhi	śeṭh
śakula	saula	śol

Here again it will be found that the linguistic continuity is being sacrificed, to some extent, in the name of simplicity.

It is time that scholars and writers apply their mind to these and such other aspects of Bengali orthography and seriously consider whether it would be expedient to introduce such rules as might stand in the way of the etymological history of words.

5. PARSI - GUJARATI

DR. S. N. GAJENDRAGADKAR, BOMBAY

The Parsi community is an important minority community of India. The Parsees are the direct descendents of a band of people who, leaving their home-land, Persia, settled in different parts of Gujarat and Bombay. They adopted Gujarati as their language but developed a form of speech different from the Standard Gujarati. It is this Parsi-Gujarati which is studied here on lines of modern Descriptive Linguistics. The Phonology consists of 8 vowels and 33 consonant phonemes. Here too we have nasalised and aspirated varieties of vowels. This speech also has an extra short variety of the high front unrounded vowel with an allophonic status. So far as consonants are concerned, unlike Standard Gujarati, here we do not get dental series, no flap sounds and no retroflex voice-less sibilant even as an allophone. Instead of Alveolar sounds, we get Post Alveolar ones. The Parsi Grammar is not materially different from the Standard Gujarati though there are a few features in which they differ. While the Standard Gujarati, by and large have ϕ suffix for plural, here it is either ϕ or o. The pronominal forms like tò^{h}m lok or tò^{h}me lok is a peculiarity of this variety. There are more aspirated pronominal forms in Parsi-Gujarati than in Standard. In tense, causal and negation formations also there are some differences at the allomorphic level. We also notice that certain common vocable items have gender differences. This is not surprising because Gender after all is an arbitrary Category.

6. NASALIZATION OF VOWELS IN ASSAMESE—AN HISTORICAL STUDY

DR. SATYENDRANARAYAN GOSWAMI, DIBRUGARH

The OIA dialects entered the NIA stage through the various changes in its intermediate stages of MIA and the double stops were simplified with compensatory lengthening of the preceding vowels while it came into NIA. That also happened in cases of nasal conjunct, but here the compensation by lengthening and nasalization took place side by side, and nasal was pronounced very short before complete elision into the preceding vowel. Thus nasals were reduced and these reduced nasals were very frequent in Assamese like other Magadhan languages excepting Oriya, where instances of reduced nasals occur sporadically. In case of class nasals grouped with the corresponding voiced consonants, this theory of reduced nasals does not hold good in Pan-Magadhan languages. Such conjuncts are -ṅgh-, -ndh-, -mbh-, -ṅg-, -nd-, -mb- etc.

Assamese shows some specialities in the process of nasalization, which have been discussed in this paper. Historically the following types of nasalization have been observed in Assamese:

(i) Dependent nasalization, (ii) Spontaneous nasalization, and (iii) Denasalization.

As this is a very important phenomenon in Assamese, an attempt has been made to make an historical study of it in this paper.

7. CONTRIBUTIONS TO THE PHONOLOGICAL STUDIES OF PUNJABI LANGUAGE

BALDEV RAJ GUPTA, PATIALA

Old (William Carey's Punjabi Grammar 1812, J. Newton's Punjabi Grammar 1851) and new (A Reference Grammar of Punjabi by H. S. Gill and Gleason), often quoted (Grierson's Linguistic Survey) and seldom quoted (F. S. Taj's First year Punjabi Course, B. D. Jain's 'Punjabi Language and its Literature 'etc.) works and unpublished works on Punjabi phonology lend themselves as great incentives for further study in phonological analysis. They contain a store house of information, which every future scholar will have to fall back upon. In them, one can find the interesting minmal pairs of oppositions (kaṛi khaṛi e 'The beam stands', kes, khes' haie, bed sheet' etc. in First Year Punjabi Course); mathematical approach to Punjabi sounds [(0+4) nv=ñ Punjabi]; new terminologies which are extinct now and so on. As far as their scholarship is concerned, the pre-

vious works can not be challenged. Some of them based their results either on written language or on the data collected through other assistants giving rise to some misleading statements.

The present paper does not permit to review the contributions based on the instrumental analysis and modern approach made by the host of scholars listed in the annotated bibliography. Collection and editing of the rare works is a life-long team work which can only be undertaken by institutions.

8. THE SANSKRIT AND PRAKṚT ECHOISM IN EARLY ORIYA

DR. SIDHHESHWAR HOTA, PURI

Indo-Aryan Linguisticians are of opinion that along with the other Indo-Aryan languages and dialects of India, Oriya had its origin from the Ardhamagadhi Prakrit, but none of them has spent even a little thought on Hiuentsa, who visited Orissa in 640 A.D. and remarked "By the seventh century A. D., the language of Orissa had grown different from that of the up-country both in pronunciation and vocabulary and its first origin must be put several centuries back".

The statement of such kind inspired me to justify with proper study of Oriya, the inscriptions, and other documents, literatures of different varieties as available from the Aryan and Non-Aryan sources. The remark of Hiuentsa gives me scope to study Indo-Aryan Echoism mainly in Sanskrit and Prakrit-Echoism and secondly Non-Indo-Aryan Echoism, but the first aspect alone is discussed here.

This is exhibited in Vocabulary, cases and case-endings, gender, suffixes and prefixes, semantics etc. sometimes in pure or mixed or changed entity.

Apart from the vocabulary of TS. Sts. nature of Sanskrit and Prakrit as common in the Languages and dialects of upper India, Oriya has used these words of two varieties to such an extent as if they are her own. The illustrations are, phonology (finally)

Kṣa > Ccha or Cha Skt. Antarikṣa, Skÿ > Ori Antaricha.
Skt. Vṛkṣa, tree > Ori Vrccha, Vurukha, Vuruccha.
Skt. Ikṣu, Sugar Cane > Ori Ichu.
Medially. Skt. Nakṣatra, star > Ori Nachchatra (P.K.-P12)
Syllabic Extension:—Skt. Śastra, Weapon > Ori Sahastra.
Skt. Māṁsa, meat > Ori Māuṁsa.
Skt. Baṁśa, family > Ori Bauṁsá.

There are various types of sound changes such as (i) aspirated and non-aspirated vowels or consonants, (ii) Syncopation of accented and non-accented shifts (iii) Prothesis and Aphraesis (iv) Haplology.

Haplology:—Visva+śrabā=Viśrabā (Name of the Sage Visrba, Similar formation in Ori. Dāma+(Damandi > Dāundi)=Dāurdi, a kind of rope. Skt. stuti > Ori. tusti, prayer (metathesis)

Vocables with phonological and semantic changes have crept from Sanskrit and Pkt. into Oriya. They are still in use.

Skt. Kakṣa, Side > Ori. Kaccha; Share.

Skt. Mañcaḥ (n.D.-p50) flat > Ori. Manca, raised tower made of bamboo and other twigs (T.S. p34)

Skt. manjih, cluster of blossoms > Pra, Manji > Ori. mañji, seed

Skt. parāṅga, the hinder part of the body-(MW.D. p 587) > Ori. Paraṅga, highland.

Vocables of Ts and Sts variety.

Skt. Pandah, seaklwg, enumhch (T.S.-p.130) > Ori. panda, weakling.

Skt. merdā, a kind of pucca building made of earth. > Ori. merda, merada (Anaptyxis).

Skt. Nyagrodha > Sts. Naygrodha

Kinasi. covetous > Sts. Ksi-nas.

Skt. Moda,joy, kheda sorrow,

Feminine affixes such as -ā, ī, -ikā, -āṇi,-āni, -āli with other variants uli, -eli, -li, -eh of Skt. variety. Some of the relevant examples used in Oriya and Mid. Ori. are mukhara> Mukharā, Tāraka> Ori. Tarakā, Tarikā, Santāla > for Santāli, Basali, Baseli, Bāsuli' the name of the Goddess Vajreswari etc.

Affixes and suffixes have been used in Oriya with new Semantics and most of them are abstract formations from Skt. and Pkt. sources. Some examples are, √Gaṇ, to count+ana (Lyuṭ. Pāṇini)+a (fem)=Gaṇanā calculation Skt., √Bid, to Know+ana (Lyuṭ. Pāṇini)+ā (fem)=Bedanā suffering, Bitapana=Bi+tapana Lustre, Patrā+nti 'Accusative case affix=Patrānti,

Ts affixes and suffixes are added in forming Oriya vocables, and these are exhibited as ālu, tavya, iṣṇu with examples, tandrālu, laziness, Dātavya, Kariṣṇu. Jehad+Tra=tra-itra, -aka-ika, -ch (ii) Suffixes as up, Pra, Prati, chatra, Skt√Pu, pure+itra=Pavitra, √Gṛh+aka=Grāhaka, Parā, Nī, etc. with examples, upasarga, Pradīpa, Pratīpa, Parāmarśa, Nirodha etc.

Compound words in E. Oriya and E. Mid Oriya are evidenced as (i) Ts. words, (ii) Ts word+Sts word. (iii) Skt+Pkt. (iv) Pkt. Skt+Pkt. or late Sanskrit, (v) Skt+Apabhraṁśa Abhatta with semantic changes in use in the works of Sarala Das, Balaramadas, Jagannatha Das, Abadhuta Narayana etc. A few illustrations are cited

(i) Ts words:—Cheda-bheda=Chedabheda ins and outs, Sakala+jana 'man' Ori. plurality and Kai. Acc. Case affix=Sakalajanakai, Skt (Yaga+Yajnyam)=yagyam (Contamination) etc.

(ii) Ts + Sts = Vṛddhaprabhu 'old lord' 'Vadaprabhu' Great lord Kalinga+Parikṣa=Kalinga parikṣa L. N. Temple inscri. Simacalam of 1271 A. D.

(iii) Skt+Pkt. as in Pāyēda Silken cloth which falls behind (S. D.) (Pkt. Paya+Skt. Paṭa) Pkt √rana, to remain+itac (skt)=rahita (B.D.)

(iv) Pkt/Skt+Sanskrit, Kāṅtha mudwall or compound+or bada L.S. Vātab=Kantadiabāda, a compound wall. Kulu-Kunca garaluig= Kullukam +Kuric aka/Kunca.

(v) Apabhraṁśa+Skt or vice versa, as in=Abihārdikanya unmarried daughter. Skt rājā, king+Kumāra=royal son. Ap (Kanaya Skt., Kanaka) +Ap. Jhari (Skt Ksarate)=pot with golden water.

(vi) Tbh+Skt/Pkt. Chāti (Tbh)+Urasala (Skt)=(Kstri >) Chatri—urasala Great enemy, the Bahudā (Vyaghutaka Skt.)+Skt. Sandeśa, returned message.

Skt Gam Gaccha (L.S.), tree+(Skt. Bṛksa Burucha) Pkt. Gachaburucha' trees; similar formation is Gachalatā.

Oriya verb-roots or root formations with Skt. Pkt, and Apabhraṁśa relics have become a symbolic factor as exhibited, in Early and Mid. Oriya.

(i) Skt. Echoism-Dhamanti, √Gam, Gamanti, Gaccha+nti, √kṛ, karasi, √Likh, to write likhanti ch Pailaina Skt. Sambhakṣanti eat thoroughly.

(ii) Pkt. relics 'Skt. Prati+a+bṛt. pallttai or Palatai. to Change Pra +ap Pkt. Parai Ori. Parai to be able. Pkt. √Phiit or phedai, Opens -Pk √Bolla, to speak, Bolanti, Pkt. Toda > L. Skt. Tṛta, to fall, or Tordanti, Patabantu.

(iii) Apabhraṁśa:—Runda, or Rundipā, action of collecting ap. Riṣeībā Skt. Irsapayati > Apuesai, advices (Skt. Upadi-sati. Disai or Dusai is seen (Skt. Dṛsyate Ap. Bināsai destroyed Skt. Vinaśyati etc. These are used both in E. Oriya and Baudha-gana Doha, from which sentences like

"Nagara bāhirē dombī tohari Kurdiā Carya 10-1, jibatē maate nāhi biśeso (Carya 22-37)" and so on.

Thus Oriya from its formation has been remarkable with the Echoism of Sanskrit, Prakrit and Apabhraṃṣa much more among the Eastern Group of New Indo-Aryan Languages.

9. परिनिष्ठित हिन्दी के उपवाक्य-वर्ग

डा० महावीर सरन जैन, जबलपुर

(I) हिन्दी उपवाक्यों के मूल रचना वर्ग निम्नलिखित हैं ।

(1) कर्ता+क्रिया (अकर्मक)

(2) कर्ता+कर्म+क्रिया (सकर्मक)

(अ) कर्ता+कर्म$_2$+कर्म$_1$+क्रिया (द्विकर्मक)

(3) कर्ता+कर्तृ पूरक+क्रिया (होना)
(4) कर्ता+कर्म+कर्मपूरक+क्रिया

(II) वर्गों का परस्पर अन्तर.

पहले एवं दूसरे वर्ग की भिन्नता का मुख्य आधार क्रिया प्रकार है। पहला वर्ग समस्त वर्गों से इस कारण भिन्न है कि इसमें अनिवार्य संरचक केवल कर्ता+क्रिया हैं। दूसरा वर्ग पहले वर्ग के अतिरिक्त अन्य वर्गों से इसलिए भिन्न है कि उसमें पूरक का प्रयोग नहीं होता है। वर्ग 3 में कर्तृ-पूरक का एवं वर्ग 4 में कर्म-पूरक का प्रयोग होता है।

वर्ग 1, वर्ग 2 एवं वर्ग 4 में विशेषण अथवा विशेषणात्मक तथा क्रिया विशेषण वैकल्पिक संरचक हैं किन्तु वर्ग 3 में ये संरचना के अनिवार्य संरचक हैं।

वर्ग 3 की अन्य समस्त वर्गों से भिन्नता इस आधार पर भी है कि इसमें 'होना' क्रिया का प्रयोग मुख्य क्रिया के रूप में होता है; अन्य वर्गों में नहीं।

(III) उदाहरण सहित व्याख्या.

(IV) उपवाक्य-वर्गों का रूपान्तरण.

10. TREATMENT OF LOAN WORDS IN SANSKRIT GRAMMAR — PARTIAL NIPĀTANAS

V. L. JOSHI, POONA

I propose to discuss here the two-fold functions of some nipātanas. We may treat them as partial nipātanas. For example: Some words have been uttered directly at the particular place (either in the *Aṣṭādhyāyī* or in the *gaṇapāṭha*) to obtain the particular function which can not be achieved by the general rule. To this extent, therefore, the traditional definition "śāstrāntarāpraptasya mukhata uccāraṇaṃ nipātanam" could be applied to these words properly. But in some cases the words uttered in some gaṇas or in sūtras are found with no reference to etymology according to Pāṇinian system. In this case some scholars have tried to show the different origin of these words. My attempt in this paper will be to give the two-fold functions to the words of this type.

In this light, I will put forward the following words for discussion: (11) cūḍā, (12) candana, (13) catura, (14) guḍa, (15) gaṇḍa, (16) Khala, (17) koraka, (18) koṭara, (19) kūpa, (20) kuvalaya, (21) kulattha, (22) kuddāla, and (23) kuṇḍala.

I have already discussed similar ten words and some points of nipātanas in the *Indian Linguistics* Vol. 32 No. 2 pp. 113-122. 1971.

11. संस्कृतभाषायां हवर्णः

चि० ब० केलकर, लश्कर, ग्वालियर

संस्कृतभाषा भाषासु प्राचीनतमा भाषास्ति । इयञ्च यथालिखितपठ्यमानासु भाषासु श्रेष्ठा विद्यते । अस्याः भाषायाः स्वरव्यञ्जनानां ध्वनयः तेषामक्षरविन्यासाश्चोच्चारण-शास्त्रानुसारेण यथाक्रमं सन्निवेशिताः सन्ति । तथापि भाषायामस्यां हवर्णस्य यावत् सर्वं सूक्ष्म-मुच्चारणमवेक्ष्य तेषां सर्वेषां कृते वर्ण-समाम्नाये स्वतन्त्रा ध्वनयो न स्वीकृताः । न च तेषां कृते स्वतन्त्रा अक्षरविन्यासाश्चाविष्कृताः सन्ति । भाषायाः यथालिखितपठ्यमानत्वस्य वैशिष्ट्य-स्य निर्वाहार्थं तस्यावश्यकता प्रतिभाति । निबन्धेऽस्मिन् हवर्णमधिकृत्य हघटितशब्दांश्चाधिकृत्य किञ्चित् प्रस्तौमि ।

वर्ण-समाम्नाये हकारः कण्ठ्यः संवारनादघोषमहाप्राणप्रयत्नः प्रतिपादितोऽस्ति । किन्तु पदादिभूतस्य पदमध्यस्य पदान्तस्येति प्रत्येकं हकारस्योच्चारणे वैशिष्ट्यं प्रतिभाति । पुरा तत्सर्वं सविशेषमासीदिति ज्ञायते । पाणिनिना प्रत्येकं तस्य हकारस्य वर्णपरिवर्तनस्य सन्दर्भे पृथक् पृथगादेशस्य विहितत्वात् । पदादिभूतस्य हकारस्य स्थाने जकारो भवति यथा जहौ, जहि, इत्यादि । पदमध्यस्य घकारो भवति यथा जघनम्, ध्रुग्भ्याम् । पदान्तस्य हकारस्य स्थाने ढकारो भवति यथा गाढं, लीढम् ।

उच्चारणभिन्नताया अभावे त्वेकस्यैव वर्णस्य भिन्नेषु वर्णेषु परिवर्तनं नैव सम्भवति । लोके तथा भिन्नोच्चारणस्य प्रवृत्तेरभावे तथानियमकरणस्यानौचित्यप्रसङ्गात् । लोक-व्यवहारा-नुसारेण व्यवहारे कृते भाषायाः शुद्धतायाः स्वीकारात् । वैयाकरणास्तु लोके भाषायाः सत्या एव प्रवृत्तेः प्रतिपादनं कुर्वन्ति, नासतीः आविर्भावयन्ति । नापि परिपाटीतो गतानां प्रतिप्रसवं कुर्वन्ति ।

एवं च हकारस्य यावत् सर्वमुच्चारणं पञ्चसंख्यापरिमितं भवति । तद्यथा, अर्धस्वररूपं प्रथमम् । घोषरूपं द्वितीयम् । अघोषरूपं तृतीयम् । घोषरूपस्य हकारस्यादिमध्यान्तपर्यायेण त्रीणि रूपाणि भवन्ति । तेषां सर्वेषां प्रत्येकं भिन्नस्थानत्वात् भिन्नवर्णत्वं स्वीकृत्य सर्वेषां हकाराणां पञ्चसंख्याः भवन्ति ।

प्रातिशाख्येषु तन्त्रशास्त्रीयेषु परात्रिंशिकादिषु ग्रन्थेषु सर्वेषां तेषां हकाराणामुच्चारण-भेदानां विचारः कृतोऽस्ति ।

माहेश्वर-वर्णसमाम्नाये वर्णानां निन्निविष्टक्रमे विचार्यमाणे प्रतीयते यत् सूत्रकारेण हकारस्य सर्वाणि पृथक् पृथगुच्चारणानि भङ्ग्यन्तरेण स्वीकृतानि सन्ति ।

उर्दूभाषायाः वर्णसमाम्नाये सूक्ष्मातिसूक्ष्मोच्चारणभिन्नत्वेन वर्णभिन्नत्वं स्वीकृत्य सर्वेषां ध्वनीनां वर्णरूपेण स्वीकारः कृतोऽस्ति । वर्णमालायामपि तेषां सर्वेषां कृते स्वतंत्रा अक्षर-विन्यासाः स्वीकृताः सन्ति ।

तथैवाद्य वैज्ञानिके युगे संस्कृतादिभारतीयभाषाणां यथालिखितपठ्यमानत्वस्य वैशिष्ट्-यस्य रक्षणार्थं सर्वेषां तेषां हकाराणां कृते स्वतन्त्रा ध्वनयः तथा तेषां कृते स्वतन्त्रा अक्षर-विन्यासाश्चापेक्षिताः सन्ति ।

12. A LINGUISTIC PHENOMENON FROM THE MAHĀBHĀṢYA

DR. S. D. LADDU, POONA

In the *Mahābhāṣya* of Patañjali which is a veritable mine of records of contemporary linguistic usage there are at times found discussions on forms pronounced by some in a particular manner that is branded incorrect. The basis for this is sometimes merely phonological, at other times morphological as well. One such phenomenon is found to be a tendency of voicing in the case of some sounds. It has further been found that while sometimes the variation noted seems to be synchronistic, at other times it can be strongly suspected to be on the diachronistic level.

13. ECHO-WORDS IN GTA(?)

K. MAHAPATRA AND N. H. ZIDE, NEW DELHI

Gta(?) also known as Dideyi, is a language of the South Munda group and is spoken by a group of about 3,000 people who live in the district of Koraput in Orissa. The use of echo-words, particularly in the speech of the women, is a characteristic feature of Gta (?). This paper presents an analysis of one class of echo-words, those derivable phonologically from their base-words and offers a set of rules governing their formation. Individual and dialect differences in echo-word formation are also discussed.

14. DEFINITION OF UPASARGAS IN PĀṆINI

MAHAVIR, DELHI

The article starts with the discussion on the definition of the *upasargas* in the Pāṇinian *sūtra* - *upasargāḥ kriyāyoge* (*Aṣṭ*. I.4.59). The interpretation of the *sūtra* invites certain anomalies as follow:—

(i) Pāṇini nowhere states as to what *kriyā* is. It is defined only in *Mahābhāṣya*, *Vākyapadīya* etc. But even there the definition is not in grammatical terms but in philosophical ones. From internal evidence i.e. *Pāṇinian sūtras*, we have to find out linguistically what *kriyā* is.

(ii) *Yoga* (connection or relation) again raises a polemic issue. Pāṇini does not seem to mean hereby the *artha-yoga*—semantical relation of *kriyā* and *prādis*—as the commentators interpret it. Because Pāṇini expressly uses the term *artha* at such very important places. Moreover semantical

relation cannot be held in certain cases. By *yoga* Pāṇini means to point out the syntactical relation.

(iii) The problem still sticks to survive as the action (*kriyā*) is not "expressly stated," to quote B. Fadagon, in certain cases like *prādhvaḥ* etc., where Pāṇini holds *pra* etc., as *upasargas*. To this the answer is the *vigraha-vākyas* such as *pragato'dhvānam* etc. which Pāṇini basically holds as underlying structure and responsible for the derivation of the words *prādhvaḥ* etc. This gives a clue to the theoretical frame work of Pāṇini which he was working in. Thus according to Pāṇini the relation with action basically rests in the underlying structure of which the word is made.

The article culminates in finding out the glimpse of Pāṇinian theory of the linguistic description which is the ultimate answer to the problem.

15. ON THE ORIGIN OF THE GEMINATED SEMIVOWELS IN GERMANIC

DR. SATYA SWARUP MISRA, VARANASI

The Germanic languages show a few cases of geminated semivowels, which are explained, by some scholars, to be due to a preceding accent, and by some others to be due to a following accent. Both these theories are over-burdened with exceptions. The Laryngeal theory also, in its own algebraical manner explains these geminated semi-vowels to be out of a single pre-IE semivowel with which a neighbouring laryngeal was assimilated. This theory also has many exceptions. Two fold origin is suggested in this paper. Often out of the two semi-vowels one was radical and the other suffixal. And in several cases the gemination may be related with the positional variation of secondary vowels.

16. PATTERNS OF SANTALI VERBAL FORMATIONS

DR. ANIMESHKANTI PAL, MIDNAPORE

I. It is quite well known that a large number of Santali words can be used as verbs, i.e. these words can also be used to denote the related actions. The morphemic quality of a word depends solely on its use in a particular utterance. As such, a particular word is neither noun nor verb. But if a particular word is to be used as a verb, then one or other detachable unit out of two particular sets, has to be added to that word. For the sake of easy description I shall call these units verb makers. Without these units, the idea of action will not be expressed by any word of Santali. After exa-

mining a few hundred important verbal formations of Santali, I have found that these verb makers distinctly belong to two different sets. The first set can be called VERBAL TENSE MAKERS (VTM) and the second set—VERBAL NUANCE MAKERS (VNM). VTMs again, belong to two distinctly different sets. Some words combined with the VTMs of set no I and some other words are combined with the VTMs of the set no. II. Set no I consists of 'eda', 'keda', 'akada', 'leda' and 'et tahekan.' Set no II consists of 'Kana', 'ena', 'akana', 'lena' and 'kan tahekan.' For example 'jǫm'= eating, is combined with the VTMs of set no I, whereas 'cala'—going, is combined with the VTMs of the set no II.

II. Generally, a verbal formation in Santali may not be simple combination of the base word plus the verb maker but these two components must be present in a verbal formation. In certain formations the pattern is——base word plus verb maker plus a unit symbolising the object plus another unit symbolising the subject. If the object is inanimate then the object unit is unnecessary and the subject unit, in most cases, is added to the word preceeding the verbal formation. Thus, one may find a lot of verbal formations in Santali where the pattern is——base word plus verb maker. For the utterances signifying an order or a request, even the verb maker is not necessary. The pattern in such cases will be base word plus a special subject unit, viz. 'me'. For example, 'jǫm me'=(do) eat; 'cala me'=(do) go.

The VNMs are actually extra nuance makers in a given verbal formations. Within the verbal formations, these are placed just after the base word and in such cases the final pattern of the verbal formation will be-base word plus VNM plus VTM plus object unit (if necessary) plus subject unit (if not added to the preceding word). This being the general pattern, it becomes imperative for a learner to know which words will combine with the VTMs of the set no I and which words will combine with the VTMs of the set no II.

III. The answer to this question is that the VTMs of the set no I are to be used in the transitive verbal formations and the VTMs of the set no II are to be used in the intransitive verbal formations. For example, the word 'cala' means both going and riding. 'iṅiṅ calak kana' means 'I am going' and to denote 'going' by the word 'cala' one must use 'kana', 'ena', 'akana', 'lena' and 'kan tahekan' only. If, however, one uses the other set viz. 'eda', 'keda', 'akada', 'leda' and 'et tahekan' then the word 'cala' will mean riding as in 'uni saikel calao edae' (='he is riding a bicycle'). The fact is, in the utterance "I am going" there can be no question as to "I am going what or whom" and so the formation is intransitive. But if the given utterance is "I am riding" then the question what or whom is quite pertinent and so this formation is surely transitive. Thus the major problem of determining the adequate VTM can easily be overcome if the desired verbal formation is

examined from the stand point of its object. Except in a few cases (which will not be more than six) the action words which cannot have any object will combine with the VTMs of the set no II. This particular fact, if properly understood, will give the student necessary insight into the mechanisms of verbal voice and into the procedures of changing the active voice formations to the passive and *vice versa.*

17. VERB DEVIATIONS IN THE DIALECTS OF MARATHWADA

DR. G. M. PATIL, AURANGABAD

The present paper is *a dialect study*. It discusses a few deviations in the colloquial use of verb forms in the dialect of Marathwada. Five such deviations are stated and they are compared with the relevant forms in the standard norm of Marathi.

Incidentally, the correct and the incorrect use of language are pointedly considered to conclude that the language is flexible and currency in the use ultimately decides the correctness of the forms.

18. PERSO-ARABIC INFLUENCE ON ORIYA LANGUAGE

BASUDEVA SAHU, BHUBANESWAR

No language can be said to be static. In course of time it comes in contact with other languages influencing and being influenced by them. The languages enrich themselves through mutual 'give and take'. The development of Oriya language through the ages will bear testimony to the influence of other languages on a particular language.

Oriya is one of the fourteen recognised languages of India. Through ages it has been influenced by some foreign languages. Perso-Arabic claims the first and most significant place. Today the Oriya language uses so many Perso-Arabic words that it is difficult to distinguish them as borrowed ones.

The Muslims happened to be the first foreigners on the soil of Orissa. A continual struggle was going on between several Muslim powers and Orissa Rulers from 1360 A.D. to 1568 A.D. At the end, Orissa lost its independence to the Afghans of Bengal. From this time onwards, the Muslim powers attempted several steps to establish their own languages in Orissa with a view to strengthening their hold on administration. During the Muslim Rule in Orissa Persian prevailed as the official language. Under the Marathas from 1751 to 1803 and the British from 1803 to 1828 Persian continued to be in the same place.

Long before the beginning of the Muslim rule in Orissa we come across a fair number of Perso-Arabic words in old inscriptions and ancient literature of Orissa. Biswanath Kaviraj, a great Sanskrit poet of Orissa has used the words 'suratrāṇa' and 'Alābadina' to mean 'sultan' and 'Allauddin' respectively which are Perso-Arabic in origin.

In the inscriptions from 1403 A.D. onwards some Perso-Arabic words are to be found like 'Suratrāṇa' (Sultan), 'mukābilā', 'tiāru achha' (from taiar), 'japarāsi' (chaparāsi), 'hada', 'sarahada', 'Kamad' (Kimad), etc. A vast number of 'baināmās', 'kabuliyats', 'pattās', 'acknowledgement', 'receipt', 'summons', and gift-deeds are written both in Persian and Oriya languages.

In the Madaḷāpānji, we come across a number of Perso-Arabic words. The renowned writers of Orissa like 'Atibadi Jagannath', 'Achyutananda', 'Yashobanta', 'Kabi Samrat Upendra Bhanja', 'Abhimanyu Samantsinhar', 'Kabi Surya Baladev', Brajanāth Badajenā, Jadumani, Radhanath Ray, Fakira Mohan and the writers in different branches of modern Oriya literature have borrowed a large number of Perso-Arabic words.

These words have got into Oriya language through four main channels such as Administration, (Judiciary, Revenue and Security), Trade, Religion and Social contact.

Some Perso-Arabic words have assumed changed meaning when used in Oriya. Some words and suffixes can mix successfully with those of Oriya. Owing to Perso-Arabic influence, a certain number of new verbs have been coined in Oriya language. The Perso-Arabic languages have no less influence on Oriya gender, number, adverb, interjection, conjunction, idioms and spelling etc. The names of some places in Orissa are of Perso-Arabic origin.

Without a thorough study of Perso-Arabic influence on Oriya language the historical and scientific research on it will remain incomplete. The present paper is a preliminary attempt in the direction.

19. THE PHONOLOGICAL PROBLEM OF FIRST AND FOURTH LETTERS IN THE DOGRI ALPHABET

SHYAMLAL SHARMA, JAMMU

Dogri has been recently recognised as an independent literary language by the Sahitya Akademi (March 1969). It is a north-western frontier language of India spoken mostly in south of Jammu state and the territories of Himachal Pradesh. It has its own script called 'Takri'; but it has adopted Devanāgarī script to further the cause of national integration and join the main stream of Indian life. This step has widened the area of its understanding and influence. But phonologically it has created some linguistic problems

also. One of them is the pronunciation of the fourth letter of the five 'vargas' of consonants as the first letter of the same varga with a little low rising tone e.g.

Koɟɽa for goɟɽa (horse)
Cʌɟɽna for tʌɟrna (spring)
toɟlʌk for doɟlʌk (drum)
tʌɟrna for dʌɟrna (protest by sitting)
and
pijkhja for bijkṣa (alms)

This devoicing of the fourth letter pertains mainly to the initial usage. This very 4th letter has the same sound as in Hindi and Sanskrit in the use of medial and final usage. The non-Dogri speaking reader finds it difficult to distinguish the sound The Northern hilly regions of the Dogri speaking areas have the same voiced sound like Sanskrit and Hindi even in the initial usage. 'Write as you speak' protagonists insist on writing Koɟra as क्होड़ा and not as goɟra घोड़ा as is being used at present. The controversy has raised the problem of adopting some more diacritical marks for the Devanagari script to accommodate this variation.

20. PERSIO-ARABIC INFLUENCE ON THE DOGRI LANGUAGE

SHYAMLAL SHARMA, JAMMU

The state of Jammu and Kashmir is a combination of three distinct units Kashmir, Jammu and Ladakh and has three distinct languages of the respective regions Kashmiri, Dogri and Ladakhi. But the official language of the state has been Urdu. Persian enjoyed this status prior to Urdu. The Jammu and Kashmir state came under the Pathan Rule and with it came Persian as the official language. It continued to be the official language under the Sikhs and the Dogras who consolidated the administration of the whole state. Being the official language, it dominated the vocabulary of the local languages of the respective regions. Especially the spheres of judiciary, revenue and army etc. were permeated by Arabic, Persian and Urdu vocabulary. Dogri retains this influence and has adopted many words from these languages.

21. ORIGIN AND DEVELOPMENT OF KASHMIRI LANGUAGE WITH SPECIAL REFERENCE TO INDO-ARYAN LANGUAGES, PARTICULARLY, SANSKRIT

SHRI BADARI NATH SHASTRI, SRINAGAR

In Kashmir, before the thirteenth century A. D., i.e. in the last period of ancient Hindu rule, Sanskrit, Prakrit and the-then-native Kashmiri, abounding in Prakrit and Apabhraṁśa, were in vogue as medium of expression and writing. During the age of Muslim rule in Kashmir, both Sanskrit and Persian, and for some time, even a mixed language composed of these two, were in use there. It the thirteenth century A. D., particularly its later half, that the first book which preserves the writings in the then-in-vogue old Kashmiri (*Mahānaya Prakāśa* by Śitikaṇṭha) is available. *Lallā-vākyāni* is the next available work which is composed in pure Kashmiri. Another work belonging to the same age (14th cent.) is the collection of verses by the well known Hindu saint poet Nand Ṛṣi, who was called Sheikh Nur-ud-Din after his conversion to Islam. His verses abound in pure Kashmiri words. After these three works, there is a long list of Kashmiri works, which are written from 15th century A.D. down to our time. Among them *Bāṇāsura-vadha* by Autar Bhaṭṭa, the best specimen of *Khaṇḍa-kāvya* in Kashmiri, is of great importance, as it has been discovered recently and has been assigned to the 15th century A.D.

Kashmiri has been classified by Linguists in Dardic or Paiśāci group. It is said that one of the sub-divisions of Aryans coming from Central Asia did not reach the planes of India, they settled just on the hilly tracts in the North. The same tract of land is known as Dard and the language spoken by the inhabitants of this land is called Dardic or Paiśāci. It is believed by some scholars that Kashmiri is related to the languages of Dardic group. The present writer, after thorough researches in the domain of the old Kashmiri literature (preserved thus far), finds nearly 60% of Sanskrit words used in old Kashmiri language. The writer's researches have also revealed that there are so many Prakrit and Apabhraṃśa words and also words derived from these two, which are used in the Kashmiri language. It is one of the characteristics of Kashmiri language that its words are generally aspirated as we find, for instance Sanskrit '*sapta*' changing into '*satta*' in Prakrit and '*satha*' in Kashmiri. The writer has given a number of comparative tables showing that most of the vocabulary of Kashmiri language is similar to that of Sanskrit; the vowels used in Kashmiri language are very near to the vowel sounds in Sanskrit; in Kashmiri, as in Sanskrit, suffixes are formed almost in a similar manner; use of the tenses in Kashmiri, such as *laṅ* (imperfect tense) and *loṭ* (imperative mood), is almost like that in Sanskrit; the pronouns of Sanskrit are used almost the same in Kashmiri language;

often joint-letter '*kṣa*'-in the end or the middle of Sanskrit words is changed into '*chha*' in Kashmiri; cerebral *ṣa* and palatal '*śa*', in the beginning or in the end of Sanskrit words are changed into '*ha*' in Prakrit and Kashmiri; often consonant '*p*' in the beginning, or in the middle, or in the end in Sanskrit are changed in both Kashmiri and Prakrit into '*va*'; and so on. The writer brings into special notice that there are only slight phonetic changes, and minor changes in the meanings or merely in the shades of meanings of the words as shown in the comparative table showing serially equivalent words from Sanskrit, English, Latin, Greek, Lithuanian, Slavish, German, Gothic, Anglo-Saxon and Kashmiri languages, and so is the case in the equivalent words as collected from Indo-Aryan languages like Sanskrit, Zend, Pahalvi, Persian, and Kashmiri.

22. SOME VOCABLES OF THE BHĀGAVATA

DR. SHEO SHANKER PRASAD, MUZAFFARPUR

The Bhāgavata is not only important from the religious and philosophical point of view but also from the linguistic point of view. Specially, its vocables are of much lexical interest.

An attempt has been made here to discuss the following vocables:

1. kīnāśa; 2. tatāmaha; 3. tanti; 4. bhalla; 5. rarāṭī; 6. vivāsa; 7. vyākaraṇa; 8. saha; 9. snuṣā; 10. sūryā and 11. kṣulla.

23. ON SOME BHOJAPURĪ WORDS

DR. SHEO SHANKAR PRASAD, MUZAFFARPUR

Bihārī, which is derived from Māgadhī, consists of three defined groups —Bhojapurī, Maithili and Magahī. The first one, i.e. Bhojapurī is influenced by Kosalī also and is not deficient in tatsama words.

In the present article, I have tried to trace the development of the following Bhojapurī words:— ठान (ṭhāna), धीपल (dhīpala), उछाह (uchāha), अरगनी (aragani), खार (khāra), नियर (niyara), पगहा (pagahā), पसेवा (pasevā), बछड़ा (bacharā) and बथान (bathāna).

24. CERTAIN CHARACTERISTICS OF NASALIZATION AND DENASALIZATION IN MANBHUMI, A DIALECT OF BENGALI LANGUAGE

DR. REKHA SINHA, PATNA

Broadly speaking, dialect of Manbhum falls under the Jharkhaṇḍi group of Bengali Language. The different branches of Jharkhaṇḍi as well as Rarhi dialect of Bengali language have specific system of nasalization and denasalization. In other dialects of this language, this characteristic is not so markedly prominent.

Cases of spontaneous nasalization are to be found in Indo-Aryan languages from Prakrit stage down to the present date even in nasal phonemes.

One of the most common attributes of the Modern Indo-Aryan languages is the nasalization of the preceding vowel of a simplified consonant cluster consisting of one nasal and the other a stop. In Bengali as well as in Hindi, we find ample examples of spontaneous nasalization and nasalization due to nearness of nasal sound.

Manbhumi dialect possesses all types of nasals excepting the cerebral one similar to those of its mother language. In this dialect morphemes belonging to form-class of verb expressions possess greater variety than those of form-class of noun or adjective expressions regarding nasalization.

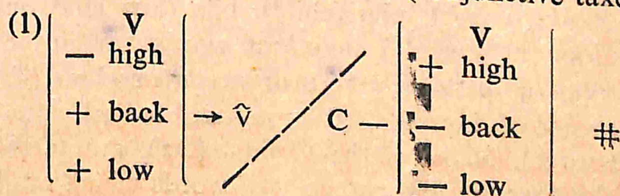
(1) e. g. The constituent belonging to form-class of causative verb in conjunctive substantive expression shows that a long vowel 'a' (taxeme constituent for causative expression) gets nasalised when it is preceded by a consonant and followed by 'i' (taxeme constituent for conjunctive expression) plus morpheme boundary.

(2) In present perfect form, any vowel preceded by a consonant and followed by a semi-vowel is nasalized e.g. KhãJɛChɛ (they have eaten), dĩɛchi (I have given),

(3) In a non-finite verb a long vowel preceded by a consonant and followed by a semi-vowel is nasalized.

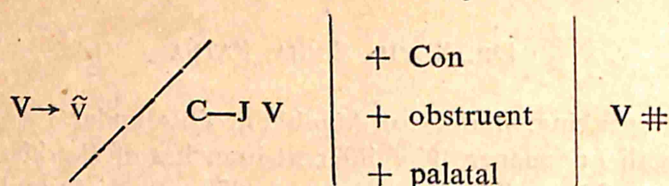
(1) The phonological rule for the 1st group:
Example lækhãi (getting it written)

(likh +— a (causative taxeme) +— i (conjunctive taxeme)—lækhãi

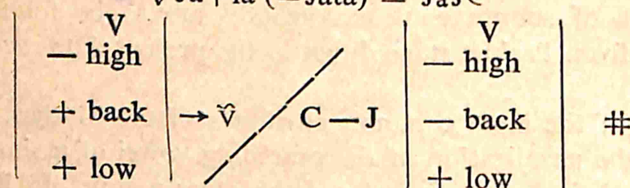


$$(1)\begin{bmatrix} V \\ -\text{high} \\ +\text{back} \\ +\text{low} \end{bmatrix} \rightarrow \tilde{V} \;/\; C\, — \begin{bmatrix} V \\ +\text{high} \\ -\text{back} \\ -\text{low} \end{bmatrix} \#$$

(2) P. rule for the 2nd group:
Example: Khãjɛchɛ (have eaten)
√Kha + √ach = Khaiache = Man. d. Khãjɛchɛ



(3) P. Rule for the 3rd group.
JãJɛ = going
√Ja+ia (=Jata) = JãJɛ



The vowel phoneme of a morpheme belonging to noun class gets nasalized when it is an initial one or placed immediately after the initial consonant and is followed by any type of phoneme. bɛt(ɛbaktre) mouth. Cã(tea).

ĩdɛ (here). P. rule: V→Ṽ / ♯ (c) — (c / v)

Denasalisation system shows N dental alveolar if initially placed in a morpheme irrespective of any class often turns into l phoneme.

Again sometimes l turns into n provided it is initial one.

25. THE ORIYA DEŚĪ VOCABULARY *VIS-A-VIS* THE DRAVIDIAN ESPECIALLY THE TELUGU

DR. K. B. TRIPATHI, BERHAMPUR

In this paper, the author examines about fifty Deśī words of the Oriya vocabulary including those used in old Oriya inscriptions pointing out their allied forms in the *Dravidian* or South Indian family of languages. Some of these words are:—agāḍi (light grain), anki (fence), aḍuā(disorderly), āṭikā (earthern pot), āṭu (loft under roof), kudibā (to tread), cuā (small pool), taṇṭi (throat), Pāniā (comb), pilā (child), bila (low land or paddy land), etc. He also points out several Telugu loan words used in the Oriya speech of the border areas or in the southern or western regions of Orissa. Such words are ācu (a dye of the feet used by married ladies), āpu (debt), kaśāru (profit), guḍi (temple), Nāinā (father), pānu (tax), muṇṭā (big water pot) etc. He concludes that the first category of words which are in use almost

throughout Orissa, enriched the language from early times, the probable source being ancient Dravidian speeches spoken in parts of Northern India including Orissa. The second category, according to him, was borrowed subsequently.

26. DHĀTVARTHABODHA IN THE AGE OF PĀṆINI AND KĀTYĀYANA

DR. KAILAS PATI TRIPATHI, BHAGALPUR

The term dhātu has been a very majestic instrument to express the sense of essentiality in ancient Indian literature. As philosophy uses it for the five mahābhūtas, jñānendriyas and tanmātrās, in Āyurveda it is used for kapha, pitta, vāta and other important constituents of the body like asthi, majjā, śukra etc.

In grammar, it means elements or essential ingredients of the word. Nirukta has correctly derived it from the root dhā. Pāṇini has not thrown any derivative light on this term but merely names two roots one from the first conjugation and one from the second and says that dhātus are of the nature of these.

For consideration of dhātvartha, meaning mentioned in the dhātupāṭha is the main source and that is why the concept of the meaning of a root is wholly based on it. This paper is an attempt to show that in the age of Pāṇini and Kātyāyana Sanskrit roots had wider and more meanings than mentioned in the dhātupāṭha. These Ācaryas themselves have hinted such meanings of some roots which are not mentioned in the dhātupāṭha.

For example, some summarised senses of some roots, may be seen as follows—√stha, in the dhātup atha means 'to stay'—and upa-sthā means 'to stay nearby'. But in the opinion of the sūtra and vārtika, if it means any of the following senses Ātmanepada terminations are used with it:—

1. Mantrakaraṇa (to adore),
2. devapūjā (worshipping of a deity),
3. Saṅgatikaraṇa (to approach for joining),
4. Mitrakaraṇa (to make friendship with),
5. Pātha (to lead to as a way),
6. Lipsā (desire of getting),
7. Prakāśana (to indicate one's intention to another)
8. Stheya (to make an award as an arbitrator).

√Kṛ—In the dhātupāṭha means 'to do'. Sūtrakāra hints its following additional meanings:—

1. Gandana (to divulge),
2. Avakṣepaṇa (to revile),

3. Sevana (to serve),
4. Sāhaikya (an act of violance),
5. Pratiyatna (imparting a new quality),
6. Prakathana (narrate fully),
7. Upayoga (the disposal of a thing for object of attaining merit).

√Nī—'to lead'. Its additional senses mentioned by sūtrakāra are as follows:—

1. Sammānana (to respect),
2. Utsañjana (to throw up),
3. Ācāryakaraṇa (Acting as a teacher),
4. Jñāna (A demonstrated verity),
5. Bhṛti (to employ on wages).
6. Vigaṇana (paying off as a tribute),
7. Vyaya (allotment of money on works of charity)

√Vad—to speak.

Additional meanings mentioned by the Sūtrakāra:—

1. Bhāsana (to illumine),
2. Upasambhāṣā (to conciliate),
3. Jñāna, (to know completely),
4. Yatna (to endeavour),
5. Vimati (disagreement),
6. Upamantraṇa, (to coax in secret).

Many such roots are available in the dhātupāṭha whose additional meanings are expressed in the sūtras and vārtikas. Such meanings were quite popular among the people of the sūtra and vārtika age. That is why their inclusion in the śāstra had become essential.

27. THE SEMANTIC BASE OF SANSKRIT GRAMMAR

Dr. Jaidev Vidyalankar, Chandigarh

Grammar as understood by the modern Linguisticians is the Science of the structure of a language and the rules and principles of its generally accepted use. To make this definition more comprehensive we might say that Grammar is the science that governs the correct use of language in either oral or written form. In fact it is not open to the grammarian to come forward and declare what men shall say but to follow after and record what they do say.

However, when a language attains the status of a classical language the position in this respect slightly changes. The grammarians of the classical languages have faithfully recorded the form of language that was in vogue in their own times when the language was currently used. The

succeeding generations have to follow the laid down rules and the slightest deviation from those rules is denounced as an incorrect use.

Sanskrit is one of the oldest surviving classical languages of the world. As is well-known its present grammatical system is the one embodied by the great grammarian Pāṇini in his immortal work called the 'Aṣṭādhyāyī'. Pāṇini's system of grammar of the language spoken in his times—which he calls 'Bhāṣā' — is most exhaustive and descriptive in its treatment of the language. It includes among other branches, as recognised by the older grammarians as the divisions of this science, the grammar of sounds — phonetics; the grammar of sentences — syntax; the grammar of words — etymology etc. in it.

It is not possible to deal with the semantic base of all the rules governing the different branches of Sanskrit grammar within the short space of this paper. Nevertheless, an attempt is made in this paper to discuss the semantic basis of the rules relating to the 'Kārakavibhaktis' only.

I—IRANIAN STUDIES SECTION

1. INDO-IRANIAN RELATIONS THROUGH THE AGES

DR. HIRA LAL CHOPRA, CALCUTTA

The story of the Indo-Iranian cultural relations is actually the story of civilization in the East. India and Iran were inhabited by people of the same stock professing same religion and speaking same language. The similarity found between the Vedas and the Gāthās is not only striking but revealing also. The very name 'India' was given to us by the Iranians and 'Persia' is a gift from the Indians.

The *Rāmāyaṇa* and the *Mahābhārata*, the two ancient epics of India bear ample evidence of the existence of cultural relations between India and Iran. Iranians are frequently mentioned in the *Purāṇas* also. The story of the discovery of the *Pañcatantra* in the times of Naushirwan is too well known to be repeated here.

Early Sasanians had friendly relations with India and her people as is borne out by the engraved representations on the footsteps of Persepolis. Diplomatic envoys were exchanged between India and Iran in the 7th century A. D.

The Arab conquest of Iran brought Zoroastrians to India and a fresh and close relationship was established. The advent of Islam opened up new vistas for the evolution of these relations and Al-Biruni was the earliest happy outcome of this fusion of Islam in Hindu environments. Kashmir proved to be an Iran in miniature and Mughals gave a fillip to the development of Indo-Iranian relations by introducing Iranian architecture and Persian language in India which had its way here for more than a millenium. Sufism brought into relief a happy forging of orthodox Islam into Vedānta of Hinduism.

In modern times, in 1857, Iran was the only country which gave official recognition to the freedom of India after her first war of independence. The struggle for 'constitutionalism' in Iran was inaugurated from India by Moidul Islam through the Persian journal, the 'Habl-ul-Matin' and during the regime of Reza Shah Pahlevi the Great, the Maker of Modern Iran, relations with India strengthened considerably. He tried to restore ancient glory to Iran and helped Zoroastrians to come to their own. The visits of the Indian revolutionaries and Rabindranath Tagore opened up a new chapter in Indo-Iranian relations.

India, after the achievement of independence and immediately prior to it had closer ties with Iran. Dr. Ali Asghar Hekmat, wrote books in Persian prose and verse and as Iranian Ambassador in India, effected a successful cultural agreement between the two countries which laid the foundations of true and lasting friendship of India and Iran. Translations of the writings of Gandhi and Nehru by Mahmud Tafazzoli into Persian enabled Iranians to understand better the Indian way of thinking and Indian aspirations. The Shahanshah visited India thrice and Indian political leaders of the highest stature Pt. Jawaharlal Nehru, Dr. Radhakrishnan, Dr. Zakir Hussain and Maulana Abul Kalam Azad's reciprocal visits to Iran created an inexhaustible fund of Indo-Iranian amity. The economic agreement about oil refineries and sports' meets etc. have gone a long way in strengthening the mutual ties.

The future is still brighter and it is hoped that India and Iran will get closer to each other by mutual exchange of literary and cultural treasures, the wealth which is the envy of the whole world.

2. A CRITICAL STUDY OF GEORGE-NAMEH OF MULLA FEERUZ BIN KAWAS

Dr. S. M. Gharavi, Bombay

In two Parts:—

1—A short Introduction of the Book and the Author.

2—Literary and Historical value of the Book.

1—Title of the Book, manuscripts calligrapher and date, volumes and Folio of the manuscripts. The volume is kept in K. R. Cama Institute Library. Printing of the book, date and Calligrapher of the lithograph, number of volumes and pages of the book, Publisher, Printing Press and date of publishing. Introduction of Mulla Feeruz, his works and his library, importance of his literary works.

2—Evaluation of the Book:—

The Texts, introductions and list of contents in English and Persian. The Text, is in three different volumes. The beginning of the Volums,e Epics in Persian literature, Shahnameh of Ferdousi. A comparison of Shahnameh and Georgenameh and the other Persian Epics. Persian Epics in India, rhythm and other characteristics of the book. Foreign words and names, sources of the book, details, advices and short stories contained in the text. Historical value of the book. Was Mulla Feeruz a neutral historian?

Conclusion:

Value of the book in Persian literature and History of India.

3. DĀTISTĀN I DENĪK PURSINS 36 PARAS 1—11.

ERVAD M. F. KANGA, BOMBAY

I have selected for this Session of the Conference Dātistān ī Dēnīk Pursišn 36 paras 1—11. This Pursišn is the longest and the most difficult one to understand and to translate. I have followed the text pp. 74-77 edited by Ervad T. D. Anklesaria Part I and have referred to the facsimile of one Manuscript in Codices Avestici et Pahlavici Bibliothecae Universitatis Hafniensis III—1934. I have based my transcription of this text on the same using variants of other Manuscripts, wherever deemed proper. In the preparation of this paper, I have consulted Dr. West's translations contained in the S. B. E. Vol. 18—1882 A. C. pp. 80-83 and the Gujarati translation of this text by Ervad T. D. Anklesaria and Ervad S. B. Bharucha, published posthumously in 1926 A. C. This Pursišn deals with the question:

The thirty-sixth question: that which you asked: "How will they perform the Resurrection of the dead and how will they organise the dead? When they shall have organised the dead, how will they be ? When they shall have performed it, ought the light of the stars, moon and sun be necessary within them or not and will there be seas, rivers and mountains or not? And will the world be as much as this or larger and wider?"

I have attempted to give a lucid and intelligible translation of this Pursišn in question in this paper. In the notes, I have discussed the following words:

dēstak
adēstak dēsītan
v
andak ut Xazārak
hambutīkan
ōβēngar
niδvārēt
girdēsīhēt
An-aβyāsisn

4. ON THE SIGNIFICANCE OF THE NAME ZARATHUSHTRA

M. A. MEHENDALE, POONA

The name of the prophet Zarathushtra has been variously explained. Perhaps, the oldest explanation is 'One whose camels are old' (Bartholomae), and the most recent one is 'One who drives camels, i. e. one who can manage camels' (Bailey).

In the present paper it is suggested to derive Zaraouštra from *Zaraθ-uxštra, and this latter from* Zaraθ-uxšantra 'Old protector of the ox.'

5. SOME RHETORICAL QUESTIONS IN THE *YAS. HĀ* 44 AND THE *ASYA VĀMASYA SŪKTA* OF THE ṚGVEDA

FARIBOURZ NARIMAN, BOMBAY

In *Yas hā* 44, strophes 1-19 start with the words *tat θwa pərəsā ərəs mōi vaoča ahurā* (that do I ask, tell me aright, O Ahura !): In these strophes a number of rhetorical questions are asked by Zaraθuštra to Ahuramazda. Similarly, in the *Asya Vāmasya Sūkta* of the *Ṛgveda* we come across some rhetorical questions.

An attempt has been made in this paper to examine the similarity and the import of some of these questions.

6. THE RELIGIOUS, ETHICAL AND HUMANITARIAN ASPECTS OF THE PROCLAMATIONS OF CYRUS THE GREAT.

PHIROZE J. SHROFF, BOMBAY

The brick and clay cylinder on which the Proclamation of Cyrus the Great to the Babylonians is inscribed, is a document of great historic importance.

In this Proclamation, Cyrus says that his rule is cherished by Bel and Nabu, the Babylonian gods, and adds that these gods desire the kingship of Cyrus "for their hearts' pleasure". Further, Cyrus says that Marduk, the great god, caused the big-hearted inhabitants of Babylon to (welcome) him.

The Babylonians received Cyrus with open arms because as the Proclamation says, he "lifted their unbecoming yoke" imposed on them by their ruler Nabonidus, who was neglecting his duties as the ruler, and because he "put an end to their misfortunes." Cyrus "did not allow any one to terrorise" the conquered lands and he got repaired the dilapidated houses of the inhabitants. The extremely humane approach by Cyrus towards the conquered people coupled with his great respect and veneration for their gods, and their religion, won him their respect and affection.

It is sometimes asked how Cyrus who was a monotheist and worshipper of Ahura Mazda could have gone to the extent of worshipping Babylonian gods like Marluk, Bal and Nabu. The answer lies in this that Cyrus was wise enough to see that though the Babylonians were a polytheistic and

idolatrous people, they had a code of ethics, which emphasized the importance of truth, justice, generosity and good will amongst men, which were basically the Iranian ethical principles in which Cyrus himself was nurtured. Moreover, the Babylonians held the pursuit of agriculture and animal husbandry in high esteem, which was also in consonance with Iranian traditions.

On the fifth day of the Babylonian New Year Festival on March 20, the King built before Mardah and recited a confession, inter alia, stating:

> I have not sinned, O Lord of lands, I have not been negligent in respect of your godhead.
>
> I have not destroyed Babylon, I have not ordained anything to disrupt it.
>
> I have not smitten the cheek of the people under your protection.
>
> I have not occasioned their humiliation.

The Babylonian Inscription of Cyrus makes it clear that Cyrus desired that people should be free to follow their own religion and their code of right conduct. He knew that the Babylonians were the inheritors of a great and hoary civilization, which was bound up with their religion. Cyrus was broad-minded and tolerant enough to see the essential goodness of the Babylonian ethical system and he realized the importance of the humane approach of the ruler, towards all subjects, including the conquered races and acted accordingly.

The Proclamation of Cyrus to the Jews as recorded in Isaiah also shows him to be a man of great tolerance, broad-mindedness, human sympathies and piety. That the Bible described Cyrus as the anointed of the Lord and the Shepherd of the Lord is a great tribute to the loftiness of his soul.

IS—ISLAMIC STUDIES SECTION

1. MASNAVI ZADUL MUSAFERIN AND ITS AUTHOR

S. M. Ataur Rahman, Patna

Zadul Musaferin is a mystic masnavi written in 729 A.H. A MS. copy of it is in possession of Shah Taqici Balkhi of Patna. The colophon indicates that the author is Hussain Nausha Tauheed Balkhi, a saint of Patna (d. 844 A.H.). Another MS. of Maner (Patna) also repeats the same story. Hussain Balkhi cannot be its author as he did not even see the light when it was composed. This Masnavi was twice published in Nawal Kishore Press, Lucknow, about a hundred years back, and the authorship has been attributed to Hussain Waiz Kashfi (d. 910 A.H.). This statement can at once be rejected, as the Masnavi was written some two hundred years back from his death. A MS. copy of this masnavi is to be found in Idarai Adahhiyat Library Hyderabad. This catalogue shows that its author is some Hussain bin mociqe. This statement is also fictitions. The real author of this Masnavi is Mir Hussaini Saadat of Herat, a fomous Sufi poet, who wrote many works on mystic doctrine. Almost all the MSS. are unanimous in saying that it was written either in 729 or 720, A.H. The date of the death of Hussaini Saadat is said to be either in 716, 717, 718 or 719. But the date of the compilation of this work is 720 or 729 A. H. and hence Hussaini Saadat must have died some time after the date of its compilation.

2. MUSLIM PATRONAGE OF INDIAN LANGUAGES DURING THE MEDIEVAL PERIOD OF INDIAN HISTORY

Dr. N. S. Gorekar, Bombay

The Muslim monarchs of India were great champions of Indian learning and arts and liberal patrons of Indian literature and languages. Their courts were adorned with native talent of high repute.

Despite linguistic and religious differences, the Muslims were prone to extend their best possible support to the growth of regional languages, or, rather, their patronage was a principal factor, nay the very motive force, behind the creation of a congenial environment for the development of Indian vernaculars, and even the promotion of Sanskrit, the classical language of India.

Indeed, it was the spirit of tolerance and reverence of the Muslim rulers who helped the cause of Indian tongues either by liberally patronizing the talented scholars or by getting the classics translated in the Indian vernaculars, and thereby ensured a permanent bond of friendship between the Hindus and Muslims.

Though Persian, the language of court and culture, and Arabic, the language of religion and philosophy, during the Muslim supremacy in India, have influenced the Indian languages in some respects such as the script of Sindhi, the richness of Bengali, the spirit of Kashmiri, the evolution of Urdu, the imagery of Punjabi, the growth of Hindi, the *Bakharas* of Marathi, the forms of Gujarati, the diction of Telugu, the sufism of Tamil, and the Arabicism of Malayalam, yet direct encouragement accorded by Muslims to the development of Indian vernaculars is remarkable. And consequently, Bengali was patronised by Nuṣrat *Shāh* and Hussain *Shāh* of Bengal, Kashmiri by Zainu'l-Ābedīn of Kashmir, Marathi by the Bāhmanīs of the Deccan and the Aḥmedshāhīs of Ahmednagar, Gujarati by Muzaffar *Shāh* and Aḥmed *Shāh* of Gujarat, Telugu by the Quṭbshāhīs of Golcunda, Kanarese by the 'Ādilshāhīs of Bijapur and Ḥyder 'Alī and Tipū Sulṭān of Mysore, Sindhi by the Arab rulers of Sind, Hindi by Akbar the Great, Urdu by the Mughals in the north and the Bahmanīs in the south, and Sanskrit particularly by Zainu'l-Ābedīn of Kashmir and Akbar of the Mughal dynasty.

3. SUNNATI-SAṂSKṚTI BY JUHANAN : AN APOCRYPHAL VEDIC WORK ON THE SUNNAT CEREMONY

DR. K. V. SARMA, HOSHIARPUR

Efforts by one culture to adopt its teachings and practices in such a manner as to be acceptable and non-offending to another culture on which the former is super-imposed, are not infrequent in the history of the intermingling of cultures. The tendency to render Sanskrit charms and spells

into regional languages is an instance in point. The apocryphal *Allopaniṣad* is an illustration of the adoption of Islamic thoughts into Upaniṣadic expression. Another work of this genre being the *Sunnati saṃskṛti* by Juhanan Sahib of South India, is brought to the notice of scholars in the present paper from its only available manuscript.

K—KĀLIDĀSA SECTION

1. THE GAUTAMĪ PROBLEM IN ACT V OF THE ŚĀKUNTALAM

SATYENDRA NATH BHADURI, CALCUTTA

1. The nature of the GAUTAMĪ PROBLEM—Repudiation of Śakuntalā rendered defeasible in terms of the imprecation of Durvāsas in the context of events concerning Gautamī.

   (a) The implication of a curse or benediction in Kālidāsa—its rational approach misunderstood—the non-variable character of the imprecation verse.

   (b) Preparations made for (I) the infallibility of the curse and (II) its atonement in plot and in dialogue.

   (c) The importance of the role of Gautamī—her presence at the material point of time (the stage direction, the situation and the dialogue—Acts III & V)—the variae lexiones on this important event.

   (d) Kālidāsa's view of नामसंकीर्तन as a means of अभिज्ञान and the ingenious avoidance of the same in the text—the divergent readings of the various recensions on this issue.

2. The story elements in the Maha., the Padm. Pur. and the Śak.—the introduction of side characters; The characteristics of the authors of the Purāṇas and of later literature vis-a-vis the Epics.

3. The most important points of difference between the Padm. Pur. and the Śak. stories are episodes involving (a) Gautamī, (b) Anasūyā-Priyaṃvadā and (c) the Signet Ring—their relative propriety discussed.

4. A comparative study of the Padm. Pur. and the Śak. texts in the light of dramatic requirements.

5. The evidence of the Bhita Medallion on the antiquity of the Padm. Pur. story—Disputes on the identification of the Scene revalued—Recent researches on Kālidāsa's date.

2. कालिदासकालीन विमान-निर्माण-कला

डॉ. कान्ति किशोर भरतिया, कानपुर

अपने अभीष्ट की सिद्धि के लिए सदा से ही मनुष्य को गमनागमन की आवश्यकता पड़ती रही है और इसी कारण यातायात के विभिन्न साधनों का निर्माण हुआ । जल एवं स्थल के साथ-साथ आकाशमार्ग द्वारा भी यातायात प्राचीनकाल से ही प्रचलित है । कालिदास ने अपने दृश्य और श्रव्य दोनों ही प्रकार के काव्यों में इस विषय पर सम्यक् प्रकाश डाला है । उनके अमर ग्रन्थ अभिज्ञान शाकुन्तल और रघुवंश इस सन्दर्भ में प्रत्यक्ष प्रमाण हैं । रघुवंश के अनुसार लंका से अयोध्या लौटते समय राम का पुष्पक विमान इतना तीव्रगामी था कि क्षण भर में देवता, बादलों अथवा पक्षियों के मार्ग पर पहुँच जाता था । इसी प्रकार रामायण में सीता को ढूंढने के लिए विभिन्न पक्षियों के मार्ग से जाने का आदेश दिया गया है जो सम्भवतः भिन्न-भिन्न पक्षियों की आकृति के विमान थे । अभिज्ञान-शाकुन्तल के अनुसार इन्द्र की आज्ञानुसार राक्षसों को परास्त कर लौटते हुए दुष्यन्त का रथ या विमान आकाश गंगा के धारक एवं नक्षत्रों के संचालक परिवह नामक वायु के मार्ग में पहुँच जाता है । उसमें विद्युत्रंजित अश्व प्रयुक्त होते थे । इससे सिद्ध होता है कि कालिदास के समय में नक्षत्रों तक पहुँचने के साधन विद्यमान थे । वायुयान के भूमितल पर उतरते हुए जैसा अनुभव दुष्यन्त को हुआ उसके अनुसार उनको पर्वतों के शिखरों से पृथ्वी उतरती हुई प्रतीत हुई । ऊपर से धुँधले दृष्टिगोचर होने वाले वृक्ष एवं नदियाँ भी प्रकट रूप से दृष्टिगोचर होने लगीं । उपर्युक्त वर्णन से यह निष्कर्ष निकलता है कि कालिदास को विमान-यात्रा का स्वयं अनुभव था और यह यात्रा सामान्य रूप से उस समय प्रचलित थी ।

3. कालिदासीये काव्ये निसर्गोल्लासः

कुमारी जयश्री चट्टोपाध्याय, कलकत्ता

अमरामृतसञ्चारिणि संस्कृतकाव्ये रूपरम्या निसर्गप्रकृतिर्नायिकेव नवरसरुचिरा स्वच्छन्दमभिसरति, अस्या उन्मादयितृरूपं प्रेक्ष्य मुग्धो मदाकालः स्वकर्त्तव्यं नाधिकमाद्रियते । यतः शतशतवर्षापगमेऽपि नेयं संस्कृतसाहित्यसरोजवासिनी अचेतनापि प्रतिभासञ्जीवनीमापीय चेतनैकरसा निसर्गसुन्दरी नानेन कालेन हृतयौवना जरातुरा वा सीदति । वाल्मीकिरचिते रामायणे निसर्गप्रकृत्याः सौकुमार्यं सहृदयानां हृदयं मथ्नाति, परं कालिदासीये काव्ये निसर्गवर्णना प्रगाढ-यौवना जायते । यौवनमदमत्तां परमरमणीयामेनामुद्वीक्ष्य तत्र जरन्नैयायिकानामपि आकुलीभाव-प्रसङ्गः, किमुत सवासनानां सभ्यानाम् । उद्दीपनविभावभूतेयं निसर्गप्रकृतिः सर्वत्रापि कालिदास-काव्ये रसानुकूला उल्लसति । किं बहुना, निसर्गचित्रणमन्तरेण "कालिदासस्य सर्वस्वमभिज्ञान-शाकुन्तलमपि सर्वस्वरहितं खिद्येत । चेतनाचेतनयोर्मानवनिसर्गयोरीदृशी सहजा प्रीतिर्नान्यस्मिन् साहित्ये सुप्रापा । अत एव वियोगाहता शाकुन्तलप्रकृतिर्मुक्तोपमानश्रुबिन्दून् विमुच्य चिराय कालकण्ठे मौक्तिकस्रजमुपहरति ।

मेघदूतं नाम "असमुद्रोत्थितं रत्नम्" । तत्रापि यथा यक्षस्य मानसाभिसारश्चित्रितस्तथैव नगनदीनगर्यादीनाश्रित्य विकटोज्ज्वलवेषा स्वयमभिसारिका निसर्गप्रकृतिः स्वनायकस्य रसस्य रमणवसतिर्भवति ।

ऋतुसंहारे उद्दीपनविभावभूता प्रतिरालम्बनविभावभूतानां मानवमानवीनां भावनां वेदनां वासनाञ्च ऋतुरङ्गे उद्दीपयति । कुमारसम्भवे उमेव निसर्गप्रकृतिः परिवर्धमाना सहृदयानां हृदयमावर्जयति । रघुवंशे क्वचिदियमुत्तालतरङ्गसंकुला क्वचिद् वा स्निग्धश्यामा विनीता किङ्करीव राजेन्द्रमुपचरति, क्वचिदस्याः सीतासन्तापमालोक्य सहस्रधा स्फुटति हृदयम् । प्रकृते प्रबन्धे कालिदासकाव्यसमुद्भवा निसर्गलीला सहृदयानां हृदयमाहर्त्तुमुपायनीक्रियते ।

4. INFLUENCE OF KĀLIDĀSA ON LATER SOUTH INDIAN POETS

S. R. DANTRE, SHIVPURI

In the poetic world it is not unusual even for the talented poets to imitate their forerunners or to adopt the style, phrases etc. of the old poets which have been much appreciated by their readers. Kālidāsa has been the most popular figure in this respect and therefore was accepted as an ideal by several poets. Besides him there were other poets also, who flourished before and after Kālidāsa and were much popular also like Vālmīki, Vyāsa, Bhavabhūti etc. Later poets have conventionally praised them but seldom tried to copy them. This shows the superb position of Kālidāsa in the world of Sanskrit poetry. In this paper, I have made an attempt to show his influence in the works of some south Indian poets flourishing in the 15th Century and onwards.

The south Indian poets of this period often lacked in originality but produced a copious volume of literature, and, therefore, had more self-esteem of their proficiency. Most of them had called the compositions of other poets as the torture of ears and did not have the courtesy to mention their ideal poets in the introductory portion of their works:

In my paper "शरभनृपः तस्य कुमारसम्भवचम्पूश्च" published in Sāgarika Vol. 7, Part 2, I have proved the influence of Kālidāsa on the famous Maratha ruler Serfoji II of Tanjore. That author of Kumārasaṃbhava-campū has abridged the poem of Kālidāsa without any harm to the poet's thoughts and imageries, and had tried to use, as far as possible, the same sentences, phrases and words. In the present paper, I have made only a passing reference of this fact.

In the fifteenth century A. D. King Virupākṣa of Vijayanagar wrote a play Unmattarāghava. In this play, we find similarity in the depiction of grief of Rāma after the abduction of Sītā with that of Purūravas after

the conversion of Urvaśi into creeper. A more clear instance of imitation can be seen in the descriptions of the running deer while chased by Rāma and Duṣyanta in Unmattarāghava and Abhijñāna-Śākuntala respectively. So also he borrowed the fancy of Kālidāsa comparing Śakuntalā with the creeper. He also used the maxims of Kālidāsa from his works.

These are the instances of the royal poets imitating Kālidāsa. There were other poets and saints indebted to Kālidāsa in various respects. Venkatacharya a saint of Ātreya family and native of Kānchi reminds us of Kālidāsa's modesty in his poem Śravaṇānandam.

Yajñanārāyaṇa Dīkṣita, a minister of Raghunātha Nāyak of Tanjore wrote a drama named Raghunātha Vilāsa. The plot of this drama is in essence, a copy of the plot of Abhijñāna-Śākuntala. He has borrowed many other fancies and imageries from Kālidāsa's other works viz. Vikramorvaśīya and Kumāra-sambhava.

Rājacūḍāmaṇi Dīkṣita, a contemporary of Yajñanārāyaṇa has praised Kālidāsa in his poem Rukmiṇīkalyāṇa. Influence of Kālidāsa is quite obvious in his poem Rukmiṇīkalyāṇa and drama Ānandarāghava.

Another poet of the same era is Gururāma Dīkṣita of North Arcot District. He wrote two dramas-Ratneśvara Prasādana and Subhadrā-Dhanañjaya. He has copied Kālidāsa in many ways. He uses Kālidāsa's simile of Dīpaśikhā in Ratneśvaraprasādana. His descriptions and characterisation also show vast similarity with the corresponding elements of Kālidāsa's works.

Lastly, I have examined the plays of Ānandarāya-makhin, a minister of Tanjore Court in eighteenth century. This author has written two plays (though their authorship is still questioned) viz. Vidyā-Pariṇayanam and Jīvānandam and the influence of Kālidāsa is clearly noted in both these plays.

5. ANCIENT INDIAN EDUCATION AS REVEALED IN KĀLIDĀSA

DR. RABINDRANATH DAS, AGARTALA

We widely weigh Kālidāsa as a great poet than an Educator. After a careful study on him, it will be evident that his writings are pregnant with the various aspects of Ancient Indian Education which we can rarely get from the compositions of his contemporaries. The pedagogic principles are traceable in his valuable writings, such as—

(1) Raghuvaṃśam,
(2) Mālavikāgnimitram,
(3) Ṛtusaṃhāram,
(4) Kumāra-Saṃbhavam,

(5) Meghadūtam,
(6) Nalodayah,
(7) Dvātriṃśat-Puttalikā,
(8) Śrutabodhah,
(9) Vikramorvaśīyam, and
(10) Abhijñāna-Śākuntalam.

The present paper seeks to present a critical study on the fundamental conceptions, aims and principles of ancient education as depicted in the Kāvyas of Kālidāsa, specially, under the following items:—

(A) Religious Education,
(B) Students' Duty,
(C) Qualifications and Duties of Teachers,
(D) Teacher's Remuneration,
(E) Eminent Teachers,
(F) Pupils' Presents,
(G) Litigation between Teachers and Teachers.
(H) Subjects of study,
(I) Dignity of Labour.
(J) Art of Writing,
(K) Letter-Readers,
(L) Education for Leisure,
(M) Female Education, and
(N) Its contributions.

It is taken for granted that Kālidāsa cherishes patriotism in his Kāvyas. Above all, we are elated with joy to recite the beautiful verse of Kālidāsa which at once unfolds the cosmopolitan conception of humanitarian harmony in education, as,

"Apica—Sarvah taratu durgāṇi
Sarvo bhadrāṇi paśyatu
Sarvaḥ Kāmānavāpnotu
Sarvaḥ Sarvatra Nandatu "

6. KĀLIDĀSA'S CONCEPT OF POETRY IN THE ABHIJÑĀNA-ŚĀKUNTALAM

SAMIR KUMAR DATTA, CALCUTTA

Though Kālidāsa is a creative artist and consequently it is not his task to enunciate principles of literary criticism from the Abhijñāna-Śākuntalam, as also other creations, it is possible to have an idea of Kālidāsa's ideals of poetry. Kālidāsa believes in the totality of the experience that is intended to be transferred by the creative artist to the receptive reader through

the medium of expression and this prompts him to speak of the inseparable association between language and content, that constitute the poetic tissue. Though Kālidāsa subscribes to the view that the prime purpose of peotry is to cause aesthetic delight, he has at the same time maintained that it can lift the reader to the higher plane of consciousness by lulling his narrow sense of personality into sleep. This is fully represented in the Abhijñāna-Śākuntalam, the plot of which rests on the efficacy of an imprecation uttered by an irascible sage, the germ of which lies in the nature of love between the hero and the heroine. And by casting the final re-union in the hermitage of Mārīca, which is removed far away from the ordinary world of experience, Kālidāsa possibly wants to show that it is in the dreamland conjured by poetic expression alone that our desires remaining unsatisfied in the ordinary world are brought into consummation. In the paper an humble attempt will be made to develop this point.

7. LYRICISM IN THE MEGHADŪTA

BRAJARAJ GHOSH, CALCUTTA

Though the Meghadūta dealing with the episode of the estranged semi-divine being and his consort appears to be an objective type of poetry, the subjective element predominates in the composition. The creative artist has introduced lyricism with the help of his splendid images, painting the rivers and the mountains that fall on the route of the cloud in the course of its journey from Rāmagiri to Alakā, as also the passions and actions of the sorrowing bride of the semidivine being stationed in the city of Alakā. These images shine in vitality, richness, audacity, evocative power and propriety, as a result of which it becomes possible for the appreciator to experience the moods and implications of the artist through the feelings and sansations of the characters painted. Kālidāsa's wonderful mastery over the function of symbolisation enables him to direct his images to the general truth, represented by the feeling-element, and this allows an opportunity to the reader to establish the great communion with his kindred spirits, represented by the rivers and mountains the Flora and Fauna, the flowers and the creepers. The poetical images introduced by Kālidāsa thus are extremely helpful in introducing lyricism in the Meghadūta. In the paper a modest attempt is contemplated to be made to make an assesment of this contribution of the poetical images to the introduction of lyricism in the Meghadūta.

8. KĀLIDĀSA IN PROSE

DR. KALIPADA GIRI, TAKI, (HOOGHLY)

In Kālidāsa, use of prose is seen in the three dramas and naturally his prose takes the form of dialogues. Unlike the dialogue-prose represented by Viśākhadatta and others, Kālidāsa's prose is marked by spontaneity, naturalness, brevity and likeliness. In this respect he inherits the tradition of the great Bhāsa, Asvaghoṣa etc. and makes lucidity and perspicuity the very life-breath of his prose-composition.

Kālidāsa is fully aware that suggestive expressions impart special charm to a literary composition. While he makes abundant use of such expressions in his poetical composition his prose is characterised by occasional use of suggestive expressions "Eṣa durvasāḥ sulabha-Kopo maharṣiḥ tathā śaptvā avirala-pada-tvarayā gatyā pratinivṛttah" (Sak. IV)—here the suggestion of a venomous snake swiftly running away after biting some one is skilfully hinted at. Expressions like "Cakhavāka-bahuve āmantehi sahaaram. Ubatthiā Raaṇī" or "Ladavalaa sandaba-haraa amantemi tumam bhuo bi paribhoassa" (Sak. III)—are pregnant with suggestions—Suggestion of alamkāradhvani is also found in expressions like "Nomaliam Ujjhia vaanom me mahuaro ahivattai"—where the fasce of Śakuntalā is mistaken for lotus and the similarity between face and lotus is being suggested.

Kālidāsa's prose is conspicuous by the happy use of poetic figures. Pururava's eagerness for union with Urvaśi has found perhaps the best expression in the simile "Eṣa khalu prathamoditā iva candraḥ Kaumudīm-iva tvam pratīkṣate" (Eso kkhu padamodido via cando komudim via tuman padicchadi" Vik. II). The extremely disturbed mental state of the queen, overflowing with grief and annoyance, having a sight of the love-letter written by Urvaśī to her husband and the recīprocity of her husband's love for the celestial mymph is caught in the span of a little but unique simile:" Pravrnnadiva aprasannā gatā devī" "(Paynsanadi viya appasannā gadā devī" Vik. II). The figure Aprostutaprasamśa which is tinged with the hue of suggestion has been used profusely by Kalidasa. Śakuntalā feels the bitterest pang of separation; she is out of her own self and is almost half-dead. The news of Durvāsā's curse to the effect of her repudiation of her husband is sure to throw her from frying-pan into fire. The thunder-like news will bring disaster to the soft and tender Śakuntalā, grown softer through tears. This is suggested by an appropriate figure: "Ko ṇāma uṇhodaeṇā nomāliam sinceti" Sak. IV.

Prose is the natural way of expression and at times the man, and not the artist, with his surroundings is revealed therein. The prose of Kālidāsa takes the reader among the people of that age. Popular usage of that period

is reflected in his prose. 'Gandassa ubari pindao samvutto'-Sak. II. "Maleha Va Kulleha Va, Ese name anuggahe Je Sulado avadalia hatthikkandhe paditthabide-Sak. VI" "Jaha Kassa bi pinda-khajjurehim uvvejidassa tintilie ahitaso bhave, taha . . . ."-Sak. II—are a few among such usages.

His sweet simple expressions sometimes take proverbial character and give universal appeal to his pross. 'Nahi tadisa akidi-visesa guna—virohino honti' (Sak. IV), "Pravāte'pi niṣkampa eva girayah" "Nāsti agatir-manorathānām" Vik. II "Atisneh pabasamki" -Sak. IV—pity saying of this kind abound in his prose and form a characteristic feature of his writing.

His prose is endowed with a strong sense of humour and it makes his prose more lively and attractive 'Na KKHU dittha-mettassa tuha amkam samarohadi' 'Kitam tue ubavanam tabovanam tti pakkhami' 'eṣa danim bhavedo anuulo galohattho (Sak. Act II) are instances in point.

His style varies with the varying moods, circumstances and characters. The playful words of a child, the humble statement of an uneducated countryman, fatherlike advice of a sage, words of love-making and of separation-all differ in point of spirit and matter but each suiting nicely to the occasion.

Though poetry serves as the best vehicle for the expression of heightened mood, deep feeling and emotional outburst, Kālidāsa's prose also serves the purpose well in its limited scope.

To offer variety he sometimes takes recourse to crooked way of expression, sometimes lively speeches, sometimes witty remarks and sometimes unforgettable chiselled sounds.

Introduction of lyrical element is a special characteristic of Kālidāsa's prose.

9. LITERARY KINSHIP BETWEEN KĀLIDĀSA AND RABINDRANATH

Devadas Joarder, Calcutta

The paper is divided into following four headings:

1. A brief survey of how and when Rabindranath came to know about Kālidāsa and his literary works and the subsequent development of the poetry of Rabindranath following the tradition of Kālidāsa.
2. The new interpretation of the poetry of Kālidāsa by Rabindranath.
3. Kālidāsian imagery as reflected in the poems of Rabindranath; this again is sub-divided into following two categories:
   (a) images of Rabindranath which bear direct influence of Kālidāsa;

(b) images of Rabindranath which bear subtle affinity with those of Kālidāsa.

These points have been furnished with ample intriguing illustrations from the works of both Kālidāsa and Rabindranath with a view to show how Rabindranath, after exploring the Kālidāsian world, recreated a world of his own, and also to show how Rabindranath, even when not exactly conscious of particular images of Kālidāsa, allowed himself to be swayed by the inner working of the images of Kālidāsa.

4. Poetic or ideological and spiritual affinities and points of agreements between Kālidāsa and Rabindranath.

The main emphasis has been laid on 3 (a) & (b) while 1, 2, and 4 come to weave the theme of this great literary kinship.

10. SYMBOLISM IN THE ŚĀKUNTALA

Dr. G. V. Kulkarni, Kolhapur

What is Symbolism?

Etymologically 'bringing together'—'a thing standing for or representing something else esp. material thing taken to represent immaterial or abstract thing'. Symbolism is away to convey something deeper than what is expressed. Good art is often symbolic. *Śākuntala of Kālidāsa is a symbolic play.* Goethe's famous remark and Dr. Rabindranath's 'inner meaning.' It is a Dhvanikāvya and hence of the first order. Two types of symbols—(i) Common Conventional symbols. (ii) True symbols representing the inner truth of life. Śāk. contains both.

The Title-'Abhi Jñāna Śākuntala'—of the Play:

The signet ring is a symbol of Duṣyanta's love, its significance in the play. Pratyabhijñā doctrine of Kashmir Śaivism is suggested.

Śakuntalā as a Symbol of Nature or Prakṛti:

The evolutions in the story of Śakuntalā are the evolutions of Nature.

Duṣyanta, the Noble Puruṣa:

Symbolism of Prakṛti and Puruṣa in the Sāṁkhya Philosophy. The hunter, the deer, the hermit-boys, the bee, the wild elephant and the curse of Durvāsas are symbolic and are related to this Puruṣa identified with Prakṛti.

Other Conventional Symbols:

Such as the Cakravāka bird, good and evil omens, Aśarīriṇī Vāc, Duṣyanta's visit to heaven and Mārīcāśrama, verses IV, 1 and 2.

Conclusion:

Various interpretations of the symbolic play are justified as 'a symbol is never exhausted'. 'Śākuntala is not a love-story, but a story of love' and therein lies its real secret and inner truth of life.

11. मेघदूत की एक प्रमुख समस्या और समाधान

डॉ० रामगोपाल मिश्र, दिल्ली

मेघदूत में तिथि सम्बन्धी समस्या पर टीकाकारों का मतैक्य नहीं है। सभी टीकाकारों ने पूर्वमेघ के 'कतिचित् मासान् नीत्वा', 'आषाढस्य प्रथमदिवसे' तथा 'प्रत्यासन्ने नभसि' आदि पदों की सङ्गति उत्तरमेघ के 'शेषान् मासान् गमय चतुरो लोचने मीलयित्वा' के आधार पर प्रस्तुत की है। इनमें 'चतुरो' पद सर्वाधिक महत्त्वशाली है, जिस पर शास्त्रार्थ की आधार-शिला रखी है।

वल्लभ, दक्षिणावर्त, मल्लिनाथ आदि प्रमुख टीकाकारों ने 'चतुरो' पद को ध्यान में रखकर तिथियों का निर्णय किया है, परन्तु समस्या और उलझती गई। प्रकृत पद ही समस्या का केन्द्र बिन्दु है, जो मूलरूप में 'चतुरे' सम्बोधन पद था। सारी समस्याओं का उत्पादक पद 'चतुरो' है, जो आज विकृतावस्था में उपलब्ध है।

१. लिपिकार के प्रमाद से 'चतुरे' सम्बोधन पद संख्यावाची 'चतुरो' बन गया। ठीक 'र'कार पर 'ए' की मात्रा न होने से, या अस्थान पतित होने से या तनिक नीचे आ जाने से लिपिकार को भ्रम उत्पन्न हुआ होगा और उसने 'ओ' की मात्रा को ही अधिक समीचीन समझा, जो तात्कालिक आकांक्षा 'शेषान् मासान्' की पूर्ति एवं व्याकरण सम्मत थी। मेघदूत में लिपिकारों के ऐसे प्रमाद अनेक हैं।

२. कालिदास मेघदूत में सर्वत्र असंख्यावाची पदों का प्रयोग करते हैं। 'कतिचित् मासान्' 'शेषान् मासान्' आदि उद्धरण इसके पुष्कल प्रमाण हैं कि सम्बोधन 'चतुरे' ही पद था, संख्यावाची 'चतुरो' नहीं।

३. यक्ष की अपेक्षा यक्षिणी शापान्त के सम्बन्ध में अधिक जानती है क्योंकि वह 'दिवसगणना तत्परा' है तथा

'शेषान् मासान् विरहदिवसस्थापितस्यावधेर्वाविन्यस्यन्ती भुवि गणनया देहलीदत्तपुष्पैः'। अतः 'शेषान् मासान्' को यक्षिणी से अधिक कौन जानता है? ज्ञाता से ज्ञातव्य कथन निरर्थक होता है। अतः वहाँ 'चतुरे' पद ही औचित्यपूर्ण है।

४. 'लोचने मीलयित्वा' लोकोक्ति के प्रयोग की सार्थकता 'चतुरे' पद से ही सम्भाव्य है। यक्ष यक्षिणी को परामर्श देता है कि वह 'आँख मूँदकर' शेष महीने बिताये। चतुर ही नयन मूँदकर समय बिता सकते हैं। यक्ष की दयिता दक्षा है। इसलिए 'चतुरे' पद का वैचित्र्य अक्षुण्ण है।

५. यक्ष-पत्नी अलका की ललनाओं में ललाम है। वह अपूर्व सुन्दरी एवं चतुरा भी है। उसमें सौन्दर्य एवं चातुर्य का अपूर्व समन्वय यक्ष विवक्षा है। अतः उसके गुणौचित्य को प्रकट करने के लिए 'चतुरे' पद समीचीन है।

६. मेघदूत में ही 'चतुरवनिताविभ्रमैः' का प्रयोग उपलब्ध है। अलका की नारियाँ चतुरवनिता' हैं और वे इस चातुर्यगुण से अपना सारा कार्य अयत्न सम्पादित कर लेती हैं। यक्षिणी उनमें सर्वश्रेष्ठ—विधाता की प्रथमकृति है। अतः 'चतुरे' पद का प्रयोग उसके विशिष्ट गुण—दुःखद समय व्यतीत करने में चतुर, व्यक्त करने के लिए सोद्देश्य प्रयुक्त किया गया है।

७. सन्देश के 'उत्कण्ठाविरचितपदों' में यक्ष सम्बोधनों के माध्यम से अपनी कान्ता के बाह्य एवं आन्तरिक गुणों को प्रकट करता है। बाह्य सौन्दर्य का विस्तृत वर्णन वह अलग से करता है परन्तु आन्तरिक सौन्दर्य का कथन सन्देश-श्लोकों में प्रयुक्त सम्बोधनों के माध्यम से करता है। 'चण्डि 'गुणवति' 'कल्याणि' आदि सम्बोधन पद यक्षिणी के गुण को अभिव्यक्त करते हैं। सन्देश के प्रायः सभी श्लोकों में सम्बोधन पद प्रयुक्त हुआ है। अतः आशापूर्ण इस श्लोक में भी 'चतुरे' सम्बोधन पद समीचीन है।

८. कालिदास अपने अन्य ग्रन्थों में भी इस पद का प्रयोग करते हैं। 'रघुवंश' में 'मृगया जहार चतुरेव कामिनी' (९.६९), 'विक्रमोर्वशीय' में 'आनीयेत पदात्पदं चतुरया सख्या ममोपान्तिकम् (३.१५) आदि अनेक प्रयोग मिलते हैं। कालिदास ने 'चतुरे' पद का ही प्रयोग किया होगा क्योंकि 'विरहकाल को नयन मूँद कर बिताना' असामान्य बात है जिसे असामान्य चतुर ही कर सकते हैं।

९. इस प्रकार का एक प्रयोग 'कान्ते कत्यपि वासराणि गमय मीलयित्वा दृशौ' अन्यत्र भी उपलब्ध है। इसमें भी निश्चित संख्यावाची पद प्रयुक्त नहीं है।

अतः तिथि सम्बन्धी समस्या का समाधान 'चतुरे' पद से अनायास ही हो जाता है और शास्त्रार्थ की आधार शिला समाप्त हो जाती है तथा कवि निश्चित संख्यावाची पद के झमेले में नहीं पड़ता है। इसलिए कवि लिखित पाठ निम्नानुसार होगा--

'शेषान् मासान् गमय चतुरे लोचने मीलयित्वा'

12. A LEGEND ON KĀLIDĀSA IN TIBETAN

S. K. PATHAK, SANTINIKETAN

1. Regarding the life-history of Kālidāsa no trustworthy information is available. Some of the legends which had once been floating in India were carried to Tibet and those were preserved in Tibetan. In the course of searching the Indian legends and traditions an interesting legend on Kālidāsa is found out in the Tibetan Commentary of the Sakya Legshe.

2. The contents of the legend reveal that Kālidāsa was a contemporary of Vararuci, who was a court-scholar of Brahmadatta. The king's daughter who was highly qualified, did not like to marry Vararuci. In revenge, Vararuci managed to bring forth a fool named Sudarśana. The princess was cheated by Vararuci and gave up the company of her stupid husband. He, later on, became Kālidāsa by propitiating Sarasvatī. The last days of Kālidāsa's life were very sad. A female wine-seller killed Kālidāsa out of greed for money when a king had declared high price for completing a verse which was so difficult to compose.

3. Critically speaking, the legend which is available in Tibetan does not throw any new light on the life-history of Kālidāsa. But it refers to the traditional account of Kālidāsa which corresponds to that given in the

Vikramārka-saṁgraha of the Jaina source and in the Bhojaprabandha. And, in respect of the stupidity of Kālidāsa, the controversy whether Mātṛgupta was Kālidāsa or not, remains unanswered.

4. The Tibetan source refers to a *Maṅgalâṣṭaka* which is attributed to a 'Kālidāsa' or Kālidāsa. He may not be the same personage who composed the Meghadūta and other texts. The Tibetan translation of the Meghadūta by the Kashmirian scholar Sumanaśrī in collaboration with Byaṅ chub rtse mo and Mam mkha' bzaṅ mo in c. 13th cent. A.D. shows that the poetic genious of Kālidāsa was appreciated by the Tibetans long since.

13. KUNTEŚVARADAUTYA AND KĀLIDĀSA'S DATE

DR. K. KUNJUNNI RAJA, MADRAS

Several attempts have been made to identify Kunteśvara of the *Kunteśvaradautya* and to fix the date of Kālidāsa on that basis. But it must be pointed out that Kālidāsa's authorship of the work is not at all certain and the expression यथा कुन्तेश्वरदौत्ये कालिदासः found in Kṣemendra's quotation seems normally to refer to Kālidāsa only as a character of the work and not as its author. Legends connecting Kālidāsa with Vikramāditya and Kuntaleśvara were no doubt popular, but their historical value is only like that of the *Bhojaprabandha*.

14. प्राक्कालिदासीय सौमिल्ल नामधारी पण्डित

भगवतीलाल राजपुरोहित, उज्जैन

कालिदास के मालविकाग्निमित्र तथा राजशेखर की काव्यमीमांसा में सौमिल्ल अथवा सोमिल संज्ञक कवि के उल्लेख उपलब्ध होते हैं जिसके विषय में कुछ भी ज्ञात नहीं है। प्रस्तुत शोध-पत्र में सोमिल नामक पण्डितों के कतिपय सन्दर्भ प्रस्तुत किये गये हैं जिनके मूल स्रोत अभिलेख तथा जैन साहित्य हैं।

(१) अभिलेखीय सन्दर्भ—

स्कन्दगुप्त का कहौमस्तम्भ-अभिलेख (४६० ई.)—

पुत्रो यस्सोमिलस्य प्रचुरगुणनिधेर्भट्टिसोमो महात्मा।

यह सोमिल समुद्रगुप्त का समकालीन प्रतीत होता है क्योंकि इस लेख के रचयिता एवं स्तम्भ उच्छ्रित करने वाले मद्र का वह प्रपितामह था।

(२) साहित्यिक सन्दर्भ—

(क) विशेषावश्यक भाष्य से ज्ञात होता है कि महावीर के तपस्वी जीवन के तेरहवें वर्ष (वि. पू. ५००-४९९) में मध्यमा नगरी में सोमिलार्य ब्राह्मण ने एक विशाल यज्ञ का आयोजन किया था।

(ख) भगवतीसूत्र से ज्ञात होता है कि महावीर ने अपने तीसवें वर्षावास (वि. पू. ४८३-८२) के समय वाणिज्यग्राम में ५०० शिष्यों के आचार्य सोमिल नामक ब्राह्मण की जिज्ञासा शान्त की थी जो सन्तुष्ट होकर श्रावक हो गया था।

सोमदेव अथवा सोमदत्त का हल् (अष्टाध्यायी ५।३।७९ 'घनिल चौ' सूत्र के अनुसार जो अनुकम्पा एवं स्नेह प्रदर्शन के लिए प्रयुक्त होता है) प्रत्यय लगाकर संक्षिप्त 'सोमिल' नाम बनाया जा सकता है।

15. THE EXTERNAL PARTS OF THE IV ACT OF VIKRAMORVAŚIYAM A STUDY

C. RAMANATHAN, BANGALORE

It is common knowledge that many eminent works in Sanskrit contain interpolated parts which were added by known or unknown authors at different periods. The Prākrit verses which are added in the IV Act of Vikramorvaśiyam are easily recognised as interpolated parts. These are fine lyrics which are set to music and dance. Although they betray a tradition they are later than Kālidāsa.

An analysis of the various stage directions given for the presentation of these Prākrit verses is given. Raṅganātha is the commentatior who has thrown light on the definitions and interpretations of these verses. The flora and fauna occuring in these interpolated parts agree with those given in the original only here and there.

These Prākrit verses depict the condition of the King only suggestively. The descriptions are based on a magnificent background of the mountain Gandhamādana. The music and dance of the verses will have a good deal of aesthetic appeal on the Sahṛdaya although it mars the tempo of the play largely.

16. मेघदूते शब्दपरिपाकः

नित्यानन्द शर्मा, नई दिल्ली

संस्कृतवाङ्मये प्रत्येकं वस्तुनो भूयांसि नामानि सन्ति। प्रत्येकं शब्दस्य च भूयांसः पर्याया विद्यन्ते। वर्तन्ते च प्रत्येकं शब्दानां स्वस्वाख्यातानुगतानि स्वस्वनिर्वचनानुरूपाणि च प्रतिबिम्बानि। एवं खलु कस्यचिदेकस्य वस्तुनोऽभिधानान्यपि सन्तस्ते शब्दा विशिष्टं किमप्यभिव्यञ्जयन्ति महाकवीनां काव्येषु। कः शब्दः कस्मिन् प्रसङ्गे कस्मिन् स्थले स्वशक्तेः पूर्णपरिचायकोऽस्ति, शब्दविशेषस्य प्रयोगेण सौन्दर्याधिक्यं भवति तदभावे चाभीष्टार्थसिद्धिर्नैव भवतीति सम्यग्ज्ञानमेव शब्दपाकः शब्दपरिपाको वा कथ्यते। कश्चिच्छब्दः प्रयोज्योऽप्रयोज्यो वा इति संशयो यावदस्ति

तावन्न शब्दपाकः। प्रयुक्ते शब्दे सः शब्दः परिवर्तनसहत्वं त्यजति अर्थात् कविप्रयुक्तशब्दस्थाने नान्यः शब्दः प्रयोक्तुं शक्यते स एव कवेः शब्दपाकः शब्दपरिपाको वा।

यस्मिन्काव्ये चायं शब्दपरिपाकस्तत्र सिद्धा सरस्वती इति सुनिश्चितम्। भवन्त्यल्पा एव ते वाग्देवीप्रसादप्रसादिताः कविवर्या येषां काव्ये शब्दपरिपाकः प्राप्यते। एषु विलक्षण-प्रतिभाशालिषु कविषु मूर्धन्यः कविरस्ति कालिदासो यस्य पदे पदे परिपाकः परिलक्ष्यते। कविनानेन प्रयुक्तानि पदानि न जातु किमपि परिवर्तनं सहन्ते। यथा मेघवाचिषु शब्देषु घन-शब्दो यत्र प्रयुक्तस्तस्य स्थाने नान्यः कश्चिद् मेघपर्यायः परिवर्तनार्हः। जीमूतपदं यत्र मेघार्थे प्रयुक्तं तत्र घनपदं न प्रयोजनीयम्। कालिदासीयशब्दागारे प्रत्येकं शब्दः स्वतन्त्ररूपेण स्वकीय-मौचित्यमभिव्यञ्जयति। वस्तुतस्तु नैकोऽपि शब्दः खल्वपरस्य पर्यायः। अयमेव तस्य वागर्थ-प्रतिपत्तिमाप्तस्य कवेः शब्दपरिपाकः। प्रकृतेऽस्मिन्निबन्धे मेघदूतस्य मेघस्त्रीशिवविष्णुकुबेर-यक्षेन्द्रचन्द्रसूर्यपर्यायान् विविधशब्दांश्च समालोच्य कवेः शब्दपरिपाकः प्रतिपाद्यते।

17. कालिदासस्य समाजदर्शनम्

शम्भुनारायण शर्मा, जम्मू

प्रतिफलति कविकर्मणि तात्कालिकी परिस्थितिः, स्फुटीभवति विचारधारा, प्रत्यक्षी-भवति च तत्तद्विषयकादर्शभावना। अधुनातनस्य गर्वाभिभूतस्य युद्धलिप्सोः प्रत्यहं परिवर्तन-शीलस्ववेषाचारविचारप्रकटितसंस्कृतिसभ्यतानुमीयमानभौतिकीभावनाभावितस्य पाश्चात्य-समाजस्याचरणमनुकर्तुं बद्धभावस्य भारतीयसमाजस्य विषये कालिदासस्य कीदृशाः आदर्शाः विचाराः वेत्यनुसंधातुमुपक्रम एषः।

पारलौकिकीभावनाभावितो भारतीयसमाजः सिद्धान्तत एवापातरमणीयाचारविचार-परकपाश्चात्यसभ्यतायाः भिद्यते। विषयेऽस्मिन् कालिदासः स्पष्टमेव जीवनमरणयोरन्तरं प्रतिपादयन् व्याख्याति यत्—मृत्युः सार्वकालिकं सत्यम्, जीवनञ्चापवादरूपमेव। तद् यदि कश्चित् क्षणमपि जीवन् ईश्वरप्राप्त्यर्थं यतते, निश्चितमसौ नरः लाभवानेव।

मरणं प्रकृतिः शरीरिणां विकृतिर्जीवनमुच्यते।
क्षणमप्यवतिष्ठते श्वसन् यदि जन्तुर्लाभवानसौ॥ रघु० ७-८७

ईश्वरानुभूतिद्वारा स्वात्मोपलब्धिप्रयत्ने प्रतिव्यक्तेर्जीवनं साधनभूतमिति कवेर्भावना केवलं भारतीयैव। मानवजीवनस्य मूल्यमीश्वर प्राप्तावेवावसीयते। कालिदासदृष्टौ नैराश्यवादो गर्हितोऽस्ति। स तु वर्तमानजीवनं तपसः श्रेयसश्च कारणं मनुते।

व्यक्तेः समाजस्य च घनः सम्बन्धः। व्यक्तेरभ्युदयः समाजाभ्युदयमेवावलम्बते। व्यक्तीनां समुदायस्याभिधानं समाजः। कालिदासः वैयक्तिकोन्नत्यपेक्षया सामाजिकोन्नतेः पक्षपात्यस्ति। तस्य समाजः श्रुतिस्मृत्यनुकूलो निर्मितोऽस्ति। स त्यागायार्थसंग्रहं करोति। कालिदासः आदर्शसमाजस्य कल्पनामादर्शव्यक्तित्वाधारे कृतवान्। एवं प्रतिव्यक्तेर्जीवनाधार-स्तम्भौ प्रबोधविनयौ स्तः।

सम्यगाराधिता विद्या प्रबोधविनयाविव। रघु० १०-७१

तौ च विद्वत्संसर्गेणैव नित्यतां भजेते। विद्वदाशीर्भिः संभावितः सहायवांश्च नरः दुर्लभ-मपि पदार्थमधिगन्तुं क्षमः।

संयमसाधनाय, ब्राह्ममुहूर्त्ते जागरणाय, यथाकालप्रबोधाय, सत्याय, विकारहेतौ सत्यपि धैर्यधारणायान्तःकरणनैर्मल्याय च कविः पुनः पुनः पाठकान् प्रेरयति ।

शरणागतरक्षणाय, दुष्टदलनाय च चोदयन् कविः आदर्शेन सह यथार्थतामपि स्वीकरोति ।

प्रतिव्यक्तिजीवनादर्शमाचारक्रमञ्च दर्शयता कविना समाजे नारीणां महत्त्वं स्वीकुर्वता, नारीनरयोः सहयोगस्यावश्यकताप्यभ्यधायि । सा खलु नरस्य गृहिणी सचिवः सखी मिथः (रघु. ८.६७) चास्ति । तामन्तरा समाजो विकलाङ्गः सर्जनं वा न भवति ।

भारतीयसमाजे कर्तव्यभावना सर्वमुख्यासीत् । अर्थतः जातिभेदो वर्गद्वेषो वा नाममात्रत एवासीत् । स्वस्वकर्मणि प्रवृत्ताः सर्वेऽपि धनमीश्वरोपहारं मन्यमानाः मानवानां कल्याणाय निक्षेपरूपेणैव स्वीचक्रुः । आदानं हि विसर्गाय (रघु. ४.८६) आसीत् ।

ग्रामजीवनस्य, वनजीवनस्य शुद्धतां प्रतिपादयता यत्तत्र क्रोधावेशादिदुर्भावानामभावोऽन्वभावि कविना तद् भारतीयानां कृते आदर्शरूपेणोदलेखि । दिलीप द्वारा गोसेवादर्शः प्रस्तुतः । नगरसंस्कृतिरपि स्पृष्टा । सा तु ग्रामजीवनस्य पुष्टिदायिनी, न त्वाधुनिककाल इव विघटनकारिणी आसीत् । अद्य तु नगरैः ग्रामजीवनं प्रणाशितमेव । स तु नगरजीवनं "जनाकीर्णं हुतवहपरीतं गृहमिव" (शा. ५.१०) मनुते ।

अद्य तु जातिप्रथादोषा उद्घोष्यन्ते, परं प्राचीनकाले जातिर्न कदापि समाजकल्याणविरोधिनी बभूव । मनुप्रतिपादितवर्त्मनः न व्यतीयुः प्रजाः (रघु. १.१७) । आदर्शसमाजनिर्माणे ब्रह्मतेजसः क्षत्रमहसश्च सहयोगः पवनाग्निसमागम इव (रघु. ८.४) मणिकाञ्चन संयोगरमणीयतामातनोति । पार्थिवः प्रकृतिहिताय प्रवर्तताम्, श्रुतिमहती सरस्वती महीयतामिति (शा. ७.३५) कवेराशंसा ।

भारतीयसमाजे प्रतिव्यक्तिजीवनस्य चतुर्णामाश्रमाणां व्यवस्था एकरसतापनोदनाय सरसतापादनाय स्वीकृतेति कालिदासोऽपि तद् गुणानाविर्भावयामास । ब्रह्मचर्यकाले व्यक्तिः प्रगल्भतां तेजस्वितामात्मन्यादधाति । सम्यग् विनीयानुमतो गृहाय गुरुणा स्नातकः सर्वोपकारक्षमं द्वितीयमाश्रमं (रघु. ५.१०) प्रविशति । वानप्रस्थाश्रमस्य माहात्म्यं कविराश्रमाणां पुनः पुनः वर्णनेनाभिदधाति । एतदर्थं स रघुवंशिन उदाहरति—

शैशवेऽभ्यस्तविद्यानां यौवने विषयैषिणाम् ।
वार्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम् ।।रघु. १.८

प्राचीनभारते यदा युवकाः कुशला अभूवन्, वृद्धानां वनगमनमभीष्टमासीत् । ते केवलं परामर्शदातार एवातिष्ठन् ।

वृद्धाः सेवानिवृत्ताः स्युः, युवकाश्चाधिकारं प्राप्नुयुरिति स्पष्टं कालिदासस्य मतं प्रतीयते ।

18. कालिदास की असंगतियाँ

गिरीशचन्द्र शास्त्री, जाम जोधपुर (जामनगर)

उक्त विषयक शोधपत्र में अभिज्ञान शाकुन्तलम् में मुनि-कन्या शकुन्तला को दिव्यज्योति द्वारा उठाकर ले जाना, विदूषक का दुष्यन्त-शकुन्तला के प्रेम को जानते हुए भी व्यक्त न करना

तथा उसे मानो एतद्विषयक घटना की जानकारी ही नहीं है ऐसा दिखाते हुए उसे एक पूरे अंक में अलग रखकर कालिदास के द्वारा विदूषक का असंगत बचाव, शार्ङ्गरव और शारद्वत द्वारा कहे गये श्लोक का स्थान वैपरीत्य तथा वैसे ही कुछ और असंगत स्थलों का परिचय कराना आदि का विवेचन है ।

19. 'मेघदूत' से सम्बद्ध इतिहास एवं भूगोल

सुन्दरलाल त्रिपाठी, जगदलपुर

संख्यामय इतिहासज्ञों ने कवि कालिदास को पाटलिपुत्र के सम्राट् चन्द्रगुप्त द्वितीय विक्रमादित्य तथा उनकी कन्या वाकाटक राज्ञी प्रभावती गुप्त का समसामयिक प्रख्यापित किया है । उनका अवधारण है कि कालिदास ने राज्ञी प्रभावती गुप्त के राजकेन्द्र नन्दिवर्द्धन अथवा नन्दपुर में एक अवधि तक निवास किया था तथा उन्होंने राज्ञी के सहित उनके इष्टदेवता रामगिरिस्वामिन् के दर्शन किये थे । उक्त रामगिरि के परिदर्शन से ही वे उद्भावित हुए तथा उन्होंने उसे यक्ष के शाप-काल का अजस्थान स्थिर किया था । इतिहासज्ञों के एक दल ने निर्धारित किया है कि नन्दपुर अथवा नन्दिवर्द्धन नागपुर प्रदेशान्तर्गत है । उनके सिद्धान्त के अनुसार रामटेक ही रामगिरि है ।

इतिहास पर आधारित उक्त मत के प्रवर्तकों अथवा समर्थकों ने राष्ट्रकूट नृपति-कृष्ण तृतीय के ताम्रपट्ट का उल्लेख किया है, जिसमें नन्दिवर्द्धन के परिचय के रूप में 'नागपुर-नन्दिवर्द्धन' उत्कीर्ण है । उन्होंने रामटेक में स्थित रामचन्द्र यादव के शिलालेख का उदाहरण भी दिया है, जिसके अनुसार उक्त अवधि में उसका पर्याय सिन्दूरगिरि था । ताम्रपट्ट में उत्कीर्ण अक्षर क्षत-विक्षत हैं । प्रस्तुत प्रबन्ध-लेखक के अनुसार राजकेन्द्र-नन्दिवर्द्धन का परिचय नागपुर के प्राधान्य के सहित दिया नहीं जा सकता । वह अस्वाभाविक है । साथ ही नन्दिवर्द्धन की सीमा रेखाओं में स्थित स्थानवाची संज्ञाओं का उससे तालमेल नहीं है । इसी प्रकार रामचन्द्र यादव का शिलालेख प्रमाण के पक्ष में लघु-चञ्चल हो उठा है ।

द्वितीय एक दल है, जिसके अनुसार मध्यप्रदेशान्तर्गत सरगुजा मण्डल में स्थित रामगढ़ ही रामगिरि है । परन्तु प्रेक्षागृह तथा राम के प्रस्तरीभूत पदचिह्न मत-समर्थन के पक्ष में प्रामाणिक सिद्ध नहीं होते ।

प्रस्तुत शोधपत्र में लेखक ने निरूपित किया है कि उत्कलप्रदेशान्तर्गत रामगिरि ही कालिदास-वर्णित वास्तविक रामगिरि है । 'मेघदूत' का समस्त प्राकृतिक एवं भौगोलिक वर्णन रामगिरि के अनुरूप है । महाकाव्य में वर्णित भूगोल भी उसके ही सदृश है ।

20. कालिदासनाटकेषु पात्रादि-नामौचित्य-सुषमा

वि० वेङ्कटाचलम्, उज्जैन

शब्दब्रह्मरहस्यविदां महाकवीनां वाग्विवर्ते सहजेयमनुभूतिः सार्वजनीना सहृदयानां, यत् लोकोत्तरेषु तच्छब्दपरिस्पन्देषु प्रसङ्गे प्रसङ्गे, वाक्ये वाक्ये, पदे पदे, वर्णे वर्णे प्रतितिष्ठति काव्यतत्त्वमूर्धाभिषिक्तम् औचित्यसाम्राज्यमिति । इदमेव परमसूक्ष्मं काव्यरहस्यं समुद्घाटितम् आनन्दवर्धनाचार्यैः कविवचनयाथार्थ्यमखिलं करतलामलकवत् साक्षात्कुर्वद्भिः 'प्रसिद्धौचित्य-बन्धस्तु रसस्योपनिषत्परा', 'औचित्यं रससिद्धस्य स्थिरं काव्यस्य जीवितम्' इत्यादि ब्रुवद्भिः । काव्यजीवातोरस्यौचित्यतत्त्वस्य परः समन्वयोऽनुभूयते कालिदासकृतिषु इति नेदमविदितं ज्ञातकालिदासास्वादानां प्रेक्षावताम् । दृष्टिभेदमाश्रित्य चायं विषयो बहुधा पर्यालोचितोऽस्माभिः प्रसङ्गान्तरेषु ।

प्रबन्धेऽस्मिन् महाकविना नाटकेषु स्वप्रतिभाकल्पितानां नूतनानां पात्राणां वा, स्थानानां वा, इतरेषां वा वस्तूनां नामपरिकल्पने औचित्यरक्षा कथं व्यधायि इति परीक्षितुमुद्यम्यते । तत्रेमे अंशाः विचारपदवीमवतार्यन्ते——

(१) रूपकेषु प्रख्यातेतराणां कविप्रतिभाप्रसूतानां नूतनानां पात्राणां, स्थानादीनां वा नामकल्पने औचित्यरक्षाविषये नाट्यतत्त्वविदां भरतमुनिप्रभृतीनामभिमतम् । तत्र दिङ्मात्रम् यथा——

तल्लिङ्गार्थानि नामानि कार्याणि कविभिः सदा ।. . .
औत्पत्तिकानि यानि स्युरप्रख्यातानि नाटके ।।. . . .
शौर्योदात्तानि नामानि तथा शूरेषु योजयेत् ।
विजयार्थानि नामानि राजस्त्रीणां तु नित्यशः ।
गम्भीरार्थानि नामानि ह्युत्तमानां प्रयोजयेत् ।
यस्मान्नामानुसदृशं कर्म तेषां भविष्यति ।।
जातिचेष्टानुरूपाणि शेषाणामपि योजयेत् ।

शिङ्गभूपालीये रसार्णवसुधाकरे तु रूपकेषु पात्राणां नामकल्पनविषये सम्पूर्णः एकोऽध्यायः समुपलभ्यते ।

(२) सत्यामपीदृश्यां नाट्यमर्यादायां महाकविना कालिदासेन नामकल्पने ईदृशः औचित्यमार्गः समाश्रितो वा नवेति निश्चये तद्ग्रन्थेभ्यः एव प्रमाणान्वेषणम् । तत्र च मालविकाग्निमित्रगतं 'ध्रुवसिद्धिमपि **यथार्थनामानं** सिद्धिमन्तं नमन्यते' इत्यग्निमित्रवचनेन राजवैद्यस्य ध्रुवसिद्धिनामकल्पने, शाकुन्तलगतं 'अतः खलु त्वं प्रियंवदा' 'प्रियमपि तथ्यमाह प्रियंवदा' इत्यादि शकुन्तलादुष्यन्तयोर्वचनेन सखीनामकल्पने च कविना औचित्यदृष्टिरवश्यमवलम्बितैवेति प्रमाणोपन्यासः ।

(३) रूपकत्रयेऽपि प्रख्यातानां पात्राणां स्थानानां च पूर्वसिद्धानि नामानि विहाय यानि कविप्रतिभाकल्पितानि पात्रस्थाननामानि तेषामौचित्यसमालोचनम् ।

M—MĀLAVĪ AND HINDI LITERATURE AND CULTURE SECTION

1. INFLUENCE OF PERSIAN ON HINDI LANGUAGE AND LITERATURE

MOHAMMED AZAM, AHMEDNAGAR.

In conclusion it can be definitely said that both Hindi Language and Literature are influenced by Persian. The influence of Persian on Hindi Language and Literature can be seen in the following directions:

1. COMPOUNDS : In Hindi compounds are being formed in the Persian style, like-Shahe Alam; Sooba Gujarat; Shere Kashmir; Sadre Riyasat; Sitare Hind, Rustame Hind etc.

In this connection the Medieval Hindi Literature was also influenced by Persian. For example, we find in Jayasi Malik Mohmmed the following usages:—

Leek Pakhān; Kirin-Rawi. The poet Gang also uses—'Mukatā Gaj'

2. CLAUSES BEGINNING WITH JO: are clearly from the Persian tradition. For example,

"Jo soyā so khoyā, jo jaga so pāyā."

3. USE OF PLURAL FORM IN PLACE OF SINGULAR FOR THE SAKE OF RESPECT : This can be seen in connection with Pronouns and Verbs. For example, Kabir Kahate *hain*.

4. NO CHANGE IN THE USE OF ADJECTIVES : In Hindi Adjectives other than ending with Ā are not changed as per the number and gender of the subject. For example,

Sundar Ladkā, Sundar Ladkī, Sundar Kursi, Sundar Kamre.

It is also due to Persian influence.

5. COMPOUND VERBS : Most of the Hindi compound verbs formed by Nouns and Adjectives seem to be the translation of Persian compound verbs. For example: Khush Shudan=Khush Hona, Azad Kardan =Azad Karna, Qasam Khurdan=Qasam Khana, Tang Kardan=Tang Karna, Pairvi Kardan=Pairvi Karna.

6. ADVERBS ARE PRECEDED BY VERB : Like Persian, in Hindi too Adverbs come before verbs. For Example: Oo bitundi miguft=Wah jaldi jaldi bol rahā thā.

7. USE OF CONNECTIVE 'AUR': Like Persian, conjection "WA" is used in Hindi also. For example: Pidar wa madar=Bap aur man.

8. USE OF KI: Formation of sentences with the help of 'KI' is also Persian influence. For example,

Gooft *ki* khwaham raft=Usane kahā *ki* main jāungā.

9. Some of the POETICAL FORMS like Gazal (Geet), Rubai etc., are also due to Persian influence only.

2. गांधी दर्शन का अनन्य उद्‌गीथ : 'उन्मुक्त'

डॉ० वीरेन्द्रकुमार बड़सूवाला, नई दिल्ली

'उन्मुक्त' सियारामशरण गुप्त (सन् १८९५-१९६३ ई.) की अब से लगभग इक्तीस वर्ष पूर्व सन् १९४० में प्रकाशित एक प्रसिद्ध गीतिनाट्य रचना है। सियारामशरण गुप्त कृत 'उन्मुक्त' हिन्दी साहित्य की वह प्रथम रचना है, जिसे विशुद्ध युद्ध-काव्य की संज्ञा दी जा सकती है। युद्ध के प्रति गांधीजी की नीति क्या थी; सत्य, अहिंसा आदि बातों को काव्य-रूप में तथा वैज्ञानिक एवं प्रभावशाली ढंग से प्रस्तुत करने का प्रथम श्रेय सियारामशरण गुप्त को ही है। जहाँ पश्चिमी साहित्य में युद्ध भावना या युद्धों को लेकर लिखने वाले कलाकार युद्ध से भयभीत और निराश हैं, वहाँ 'उन्मुक्त' के कवि को एक बहुत ही सबल आधार उपलब्ध है और वह है गांधीवाद का। हिन्दी-कवियों में गांधीजी के तत्त्व-चिन्तन की प्रत्यक्ष अभिव्यक्ति केवल सियारामशरण गुप्त के काव्य में मिलती है। गांधीवाद को दार्शनिक शब्दावली में आध्यात्मिक मानववाद कहा जा सकता है। इसके दो मूल आधार हैं—सत्य और अहिंसा।

सियारामशरण गुप्त ने अहिंसा-भाव की उपलब्धि की थी। अहिंसा-भाव की उपलब्धि का उपाय है अहंकार का पूर्ण उत्सर्ग। अहंकार का पूर्ण उत्सर्ग ही आत्मशुद्धि है। यह आत्मशुद्धि व्यक्ति-कल्याण का ही साधन नहीं है, लोक-कल्याण का भी साधन है। तप से केवल अपने पाप का, अपने हिंसा-द्वेष आदि का ही नाश नहीं होता, पाप मात्र का, हिंसा मात्र का नाश होता है। यही गांधीजी के 'हृदय-परिवर्तन-सिद्धान्त' का मूल रहस्य है।

विषाद के सार्वभौम साम्राज्य में सियारामशरण गुप्त की कविता का विकास हुआ। अतः उसमें करुण स्वर का प्राधान्य रहा। यह करुणा क्रमशः व्यष्टि से समष्टि तक व्यापक होती गई। "जिसे घृणा की गई उसी के लिए नमित है धरणी की वह सुमन-मंजरी मृदुलान्दोलित, स्नेह-सुरभि की लोल लहर ही है उत्तोलित इधर-उधर सब ओर"—घृणा के ऊपर स्नेह की यह विजय स्पष्ट शब्दों में गांधीवाद की घोषणा है, तो "हिंसानल से शान्त नहीं होता हिंसानल" और "हिंसा का है एक अहिंसा ही प्रत्युत्तर" में गांधीजी के सूत्रों का अविकल अनुवाद है। सियारामशरण गुप्त ने 'उन्मुक्त' में प्रत्यक्ष रूप से गांधीवाद के सिद्धान्तों की स्थापना की है, देखें—

(क) इस अविजय में बात आज यह हमने जानी—
प्रतिहिंसा में छिपा हुआ निज का अभिमानी

कोई हिंसक क्रूर स्वयं हम में बैठा था;
जो वैरी में वही हमारे में पैठा था ।

(ख) हार हमारी हुई, हेतु इसका है केवल,—
हममें कपट, असत्य, पाशविक हिंसा का बल
वैरी जितना न था ।

(ग) आज की इस अविजय में
अनुभव मैंने किया अटल अभिनव प्रत्यय में—
पौरुष है अविजेय ।

(उन्मुक्त' पञ्चमावृत्ति पृ. १६१-१६२, सं. २०२५)

पशुबल (हिंसा) के ताण्डव प्रधान वर्तमान युग में कवि ने 'लौहद्वीप' रूपी हिंस्र विश्व को 'कुसुमद्वीप' में परिणत करने का मोहक स्वप्न देखा । हिंसक को कायरसम आत्मसमर्पण सियारामशरण गुप्त को अभीष्ट नहीं । वे हिंसक शत्रु तक से सर्वथा निर्भय हो स्वयं सब कुछ झेलने में अपने पौरुष की सार्थकता मानते हैं । वे अहिंसक मरण का वरण करने के पक्षपाती हैं । उनका दृढ़ विश्वास है कि हिंसक भी निरा दानव ही नहीं है, अज्ञानदशावश उसमें उसका मानवत्व प्रसुप्त है । हिंसक के प्रति हिंसा के व्यवहार को वे ग्राम्य गुरु का-सा (अनाड़ी का-सा) व्यवहार मानते हैं । उनकी आत्मोन्नति की चरम सार्थकता रोष-रहित होकर सप्रेम स्वयं कष्ट सहनपूर्वक अपर (हिंसक शत्रु तक) का उन्नयन करने में निहित है । गांधी-चिन्तन के अहिंसावाद का 'आत्म-संशोधन' ही अमर सन्देश था, जिसे सियारामशरण गुप्त ने 'उन्मुक्त' में सहृदयों को देना चाहा है । यों तो गांधीदर्शन हमारा युगदर्शन है । परन्तु हिन्दी-काव्य में गांधीदर्शन की इतनी सहज और अनन्य अभिव्यक्ति किसी भी लेखक ने नहीं की । इसीलिए सियारामशरण गुप्त के 'उन्मुक्त' को गांधीदर्शन का अनन्य उद्‌गीथ कहा जा सकता है ।

3. साध्वी परम्परा की हिन्दी जैन कवयित्रियाँ

श्रीमती शान्ता भानावत, जयपुर

हिन्दी कवयित्रियों पर अब तक जो शोध कार्य हुआ है उसके द्वारा विभिन्न परम्पराओं और प्रवृत्तियों का प्रतिनिधित्व करने वाली कई कवयित्रियाँ हमारे सामने आई हैं । निर्गुण धारा की कवयित्रियों में दयाबाई, सहजोबाई तो प्रसिद्ध हैं ही, इनके अतिरिक्त रूपादे, उमाबाई, स्वरूपाबाई, गवरीबाई आदि के नाम विशेष उल्लेखनीय हैं । सगुण धारा की कवयित्रियों में कृष्णशाखा के अन्तर्गत मीराबाई, सोढ़ीनाथी, छत्रकुंवरीबाई, सम्मानबाई, सौभाग्यकुंवरी आदि कई कवयित्रियों के नाम हमारे सामने आते हैं । रामशाखा के अन्तर्गत प्रतापकुंवरी, रत्नकुंवरी और चन्द्रकलाबाई के नाम विशेष उल्लेखनीय हैं । पिंगल परम्परा की कवयित्रियों में झीमा चारणी, पद्मा चारणी, चम्पादे रानी, आदि प्रसिद्ध हैं ।

भारतीय धर्म परम्परा में साधुओं की तरह साध्वियों का भी विशेष योगदान रहा है । जैन धर्म भी इसका अपवाद नहीं । ऐतिहासिक परम्परा के रूप में हमें भगवान् महावीर के बाद के साधुओं की आचार्य परम्परा का तो पता चलता है पर उनकी साध्वियों की परम्परा

अंधकाराच्छन्न है । भगवान महावीर के समय में ३६००० साध्वियों का नेतृत्व करने वाली साध्वी चन्दनबाला का उल्लेख शास्त्रों में आता है । महावीर से ही तत्त्वचर्चा करने वाली जयन्ती का उल्लेख भी हमें मिलता है । यह तो निश्चित है कि साधुओं और श्रावकों के साथ-साथ साध्वियों और श्राविकाओं की भी अविच्छिन्न परम्परा रही है । इस परम्परा को खोज निकालना इतिहासज्ञों एवं साहित्यिकों के लिए एक महत्वपूर्ण कार्य है ।

संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, हिन्दी आदि भाषाओं के साहित्य-निर्माण में जैन साधुओं का महत्वपूर्ण योगदान रहा है । इसके मूल्यांकन की ओर सब विद्वानों का ध्यान जाने लगा है । साधुओं के साथ-साथ जैन साध्वियों ने भी साहित्य के निर्माण और संरक्षण में महत्त्वपूर्ण योग दिया है । साध्वी परम्परा की इन कवयित्रियों की ओर अभी विद्वानों का ध्यान नहीं गया है । इस निबन्ध में इस धारा की निम्नलिखित कवयित्रियों का सामान्य परिचय दिया गया है—

कवयित्री-नाम	ग्रन्थ-नाम	रचना-काल
१. गुण समृद्धि महत्तरा	अंजणा सुंदरिचरियम्	सं. १४०७
२. विनयचूला	श्री हेमरत्नसूरि गुरु फागु	सं. १५१३ के लगभग
३. पद्मश्री	चारुदत्त चरित्र	सं. १५४० के लगभग
४. हेमश्री	कनकावती आख्यान	सं. १६४४
५. हेमसिद्धि	१. लावण्यसिद्धि पहुतणी गीतम्	सं. १६६२ से पूर्व
	२. सोमसिद्धि निर्वाण गीतम्	,,
६. विवेकसिद्धि	विमलसिद्धि गुरुणी गीतम्	सं. १६७० के लगभग
७. विद्यासिद्धि	गुरुणीगीतम्	सं. १६९९
८. हरकूबाई	महासतीजी श्री अमरुजी का चरित्र	सं. १८२०
९. हुलासाजी	क्षमा, तप के ऊपर स्तवन	सं. १८८७
१०. सरूपाबाई	पूज्य श्री मनजी की सज्झाय	सं. १९००
११. जड़ावजी	जैन स्तवनावली पद संग्रह	सं. १८९८ (जन्म संवत्)
१२. आर्या पार्वताजी	१. वृत्तमण्डली	सं. १९४०
	२. अजितसेन कुमार ढाल	,,
	३. सुमति चरित्र	सं. १९६१
	४. अरिदमन चौपई	सं. १९६१
१३. भूरसुन्दरी	१. भूरसुन्दरी जैन भजनोद्धार	सं. १९८०
	२. भूरसुन्दरी विवेक विलास	सं. १९८४
	३. भूरसुन्दरी बोध विनोद	सं. १९८४
	४. भूरसुन्दरी अध्यात्म बोध	सं. १९८५
	५. भूरसुन्दरी ज्ञान प्रकाश	सं. १९८६
	६. भूरसुन्दरी विद्या विलास	सं. १९८६
१४. रतनकुंवरजी	श्री रत्नचूड़ मणिचूड़ चरित्र	सं. १९९२

4. गोस्वामी तुलसीदास का तत्त्व-चिन्तन

डॉ. भगवत प्रसाद दुबे, दिल्ली

वस्तुतः गोस्वामी तुलसीदास दार्शनिक नहीं, अपितु भक्त कवि हैं। परन्तु उनके ग्रन्थों में दार्शनिक कथन इतनी अधिक मात्रा में प्राप्त हैं कि समीक्षक उन्हें किसी न किसी दार्शनिक मतवाद में बाँधने का लोभ संवरण नहीं कर पाते।

गोस्वामीजी उस अर्थ में दार्शनिक नहीं हैं जिस अर्थ में शंकर और रामानुज को समझा जाता है। रामानुज और वल्लभ की कोटि में भी वे नहीं आते क्योंकि उन्होंने 'प्रस्थानत्रयी' की तरह कोई भाष्य नहीं लिखा। ऐसी अवस्था में तुलसीदास का कोई स्वतन्त्र दार्शनिक सिद्धान्त रहा है, ऐसा मानना उपयुक्त नहीं कहा जा सकता।

तुलसीदास चैतन्य और कबीर की कोटि में भी नहीं आते क्योंकि उनके विचारों के आधार पर 'चैतन्य सम्प्रदाय' अथवा 'कबीर पंथ', जैसा सम्प्रदाय नहीं चला। विचारणीय है कि तुलसी की इतनी ख्याति और लोकप्रियता के बावजूद उनके विचारों के आधार पर कोई सम्प्रदाय विकसित क्यों नहीं हुआ ?

तुलसीदास के दार्शनिक विचार यदि उनके सम्पूर्ण दृष्टिकोण से सम्बद्ध करके देखे जायें तो उनके मत के एक विशेष अंश के ही रूप में ग्रहण किये जा सकते हैं। कहीं ऐसा प्रतीत होता है कि उन्होंने अपनी नैतिकता प्रधान काव्य दृष्टि को दार्शनिक पीठिका प्रदान की है और ऐसा भी लगता है कि उन्हें कुछ दार्शनिक सिद्धान्त विशेष रूप से मान्य थे जिनका प्रगटीकरण उन्होंने अपने काव्यों में स्थान-स्थान पर विभिन्न पात्रों के माध्यम से किया है। सबसे महत्त्वपूर्ण बात यह है कि दार्शनिक विचार तुलसीदासजी के लिए केवल शुष्क चिन्तन के विषय नहीं थे, अपितु उनकी अनुभूति को अनुप्रेरित भी करते थे और जीवन में कटु-तिक्त अनुभवों को सहन करने के लिए एक गम्भीर अन्तर्दृष्टि भी प्रदान करते थे। तुलसी ने अपने तत्त्व चिन्तन में साम्प्रदायिक दृष्टिकोण कभी भी नहीं अपनाया। उनका चिन्तन एक भक्त का आत्मचिन्तन अधिक है, वस्तुपरक विश्लेषणात्मक चिन्तन कम। तुलसी के समस्त दार्शनिक विचारों की उपयोगिता भी भक्ति की सिद्धियों के लिए प्रतीत होती है। अतः वे भक्त पहले हैं, दार्शनिक बाद में। यह अवश्य है कि वे अपने समय तक प्रचलित प्रायः सभी दार्शनिक विचारों से अवगत दिखाई पड़ते हैं। यही नहीं, उन्होंने उनके प्रति अपने जागरूक दृष्टिकोण को भी प्रस्तुत करने का पूरा प्रयत्न किया है।

'रामचरितमानस' के विभिन्न पात्रों के दार्शनिक कथन तुलसी के अपने दार्शनिक कथन नहीं कहे जा सकते। 'विनय पत्रिका' कवि की सीधी और सच्ची आत्माभिव्यक्ति है किन्तु इसमें यत्र-तत्र दार्शनिक सामग्री भी उपलब्ध होती है।

विभिन्न विद्वानों ने तुलसी के दार्शनिक विचारों का विवेचन करते हुए परस्पर विरोधी मत प्रकट किये हैं। कुछ विद्वान् नितान्त निश्चयात्मकता के साथ तुलसीदास को अद्वैतवादी घोषित करते हैं जबकि कुछ उनके वास्तविक मत को द्वैतवाद से भिन्न नहीं मानते। कुछ ने समन्वय करने की भी चेष्टा की है। प्रायः दृष्टिभेद को ही समन्वय का मुख्य आधार माना गया है।

तुलसीदासजी के दार्शनिक कथनों का आगमों और निगमों के कथनों से तुलनात्मक अध्ययन करने पर यह स्पष्ट हो जाता है कि उनके कथन के अनेक स्रोत हैं और 'नानापुराण-निगमागमसम्मतम्' यथार्थ और सार्थक कथन है। अतएव गोस्वामीजी का तत्त्व चिन्तन मत विशेष से आबद्ध न होकर अथवा शुष्क चिन्तन मात्र न होकर, एक भक्त का आत्मचिन्तन है।

M-5

5. अपभ्रंश और खड़ी बोली

डॉ. देवेन्द्रकुमार जैन, खण्डवा

यह एक स्वीकृत तथ्य है कि अन्य आ. भा. आ. भाषाओं और हिन्दी की बोलियों की तरह हिन्दी (खड़ी बोली) का विकास अपभ्रंश से हुआ। फिर भी अपभ्रंश से खड़ी बोली की विकास-प्रक्रिया का अध्ययन विशिष्ट सन्दर्भ में नहीं हो सका। मेरी स्थापना है कि खड़ी बोली का विकास अपभ्रंश के किसी स्थानीय रूप से न होकर उसके व्यापक-आधार से हुआ; और यह तभी सम्भव है कि जब 'कुरु' जनपद की बोली से उसे भिन्न माना जाय। 'खड़ी बोली' यह नाम प्रादेशिकता या क्षेत्रीयता के बजाय, उसकी प्रयोगशीलता का सूचक है। और क्षेत्रीयतासे प्रयोगशीलता, सदैव व्यापक होती है। खड़ी बोली का हिन्दी नाम भी उसके प्रयोग के व्यापक क्षेत्र का द्योतक है, इसी सार्वभौमिक तत्त्व के कारण वह राष्ट्र की सम्पर्क भाषा का उत्तरदायित्व रिक्थ में पा सकी। 'खड़ीबोली' की पहचान 'कौरवी हिन्दी' से कराने की प्रवृत्ति का 'मुख्य कारण' जार्ज ग्रियर्सन का वर्गीकरण है।

तुलनात्मक अध्ययन से स्पष्ट है कि 'खड़ी बोली' की 'रूप रचना' और 'आधार भूमि' प्रादेशिक अपभ्रंशों या उत्तरवर्ती रूपों की अपेक्षा 'परिनिष्ठित-अपभ्रंश' में अधिक सुरक्षित है। ये बातें १०वीं सदी के महान् अपभ्रंश कवि पुष्पदन्त के महापुराण में मिलती हैं। पुष्पदन्त का समय और साहित्य सुनिश्चित और प्रामाणिक है। उन्होंने प्राचीन राष्ट्रकूट वंश की राजधानी (आधुनिक हैदाबाद के निकट) में रहकर साहित्य की रचना की। अतः उनकी काव्य भाषा में तीन सौ वर्ष बाद वाली बोलियों की स्पष्ट प्रवृत्तियाँ मिलना ऐतिहासिक विरोधाभास माना जायगा—उदाहरण के लिए खड़ी बोली के 'आकारान्त-प्रकृति 'मेरी' 'तेरी' आदि सर्वनाम; का, के, की आदि परसर्गों; पूर्वरूप कृदन्त क्रिया के व्यापक प्रयोगों; 'भू' धातु के हुआ वाले रूपों को लिया जा सकता है। अतः खड़ी बोली का विकास किसी जनपदी बोली से न होकर एक व्यापक भाषा से हुआ। अतः उसे हेमचन्द्राचार्य द्वारा उद्धृत अवतरणों (भल्ला हुआ जो मारिया) में न खोजकर परिनिष्ठित अपभ्रंश में खोजना चाहिए। इससे यह भी सिद्ध है कि आ. भा. आर्य भाषाओं विशेषतः खड़ी बोली का विकास १३वीं सदी से न होकर, १०वीं सदी से पहिले प्रारम्भ हो चुका था। प्रसिद्ध भाषाविद् डॉ. सुनीतिकुमार चटर्जी ने एक जगह कहा है 'यह मालूम नहीं होता कि यह हिन्दी ठीक कौन-सी बोली है, यह ब्रजभाषा या पश्चात्कालीन हिन्दुस्तानी के समकालीन न होकर १३वीं शती में 'प्रचलित साहित्यिक अपभ्रंश' रही हो" (राजस्थानी भाषा) उनके इस कथन में बहुत कुछ ऐतिहासिक सत्यता है, परन्तु इसमें इतना और जोड़ना होगा कि १३वीं सदी की साहित्यिक अपभ्रंशें प्रायः प्रादेशिकता से आक्रान्त थीं। उस समय खड़ी बोली खड़ी होना सीख रही थी, उसके लिए साहित्यिक सजावट के दिन दूर थे; इस सम्बन्ध में विस्तृत और वैज्ञानिक अध्ययन के लिए यह बहुत जरूरी है कि खड़ी बोली का 'मूल स्वरूप' या व्यक्तित्व ढूँढ निकाला जाय; तभी उसका ऐतिहासिक विकास और प्रादेशिक स्थिति को सही अर्थ में पहचाना जा सकता है; अपनी सार्वभौमिकता के लिए कुछ बातें खड़ी बोली ने संस्कृत से भी ली हैं, जैसे—ह्रस्वादेश की प्रवृत्ति। अन्त में मुख्य निष्कर्ष इस प्रकार है :

१. खड़ी बोली और कौरवी हिन्दी एक नहीं हैं।

२. खड़ी बोली की विशेषताएँ १०वीं सदी की परिनिष्ठित अपभ्रंश में मिलती हैं।
३. खड़ी बोली का विकास अपभ्रंश के व्यापक आधार से हुआ।
४. खड़ी बोली ने संस्कृत से भी कुछ प्रवृत्तियाँ ग्रहण की।
५. खड़ी बोली के व्यक्तित्व निर्धारण और उसके विकास के अध्ययन की आवश्यकता है।

6. भक्तिकालीन हिन्दी काव्य में आध्यात्मिक प्रेम का पुनर्मूल्यांकन

श्रीमती पुष्पलता जैन, नागपुर

अभी तक हिन्दी साहित्य के अनेक समीक्षात्मक इतिहास प्रकाशित हो चुके हैं पर उनमें जैन साहित्य का आकलन लगभग नहीं के बराबर मिलता है। वहाँ आध्यात्मिक प्रेम का जो भी चित्रण किया गया है वह भी एकांगी-सा दिखता है। इस निबन्ध में हिन्दी जैन साहित्य में वर्णित आध्यात्मिक प्रेम के परिप्रेक्ष्य में समग्र भक्तिकालीन हिन्दी साहित्य का पुनर्मूल्यांकन प्रस्तुत करने का प्रयास किया गया है। हिन्दी जैन रूपक काव्य परम्परा भी बड़ी समृद्ध है, पर उसका उपयोग समूचे आध्यात्मिक प्रेम के चित्रण की दिशा में अभी तक अपर्याप्त दिखता है। प्रस्तुत निबन्ध में मैंने इसके आलेखन का भी प्रयत्न किया है।

7. मालवी लोकचित्र कला यंत्र एवं चित्र पूजा

ईशनारायण जोशी, भोपाल

भारत में जीवन को कलापूर्ण बनाने के सद्प्रयत्न सदा से किये जाते रहे हैं, इन्हीं प्रयासों के कारण कला भारतीय जीवन का एक अभिन्न अंग बन गई है। भारतीय कलात्मक जीवन का चित्र लोककला में सापेक्षतः अधिक स्पष्ट होता है। सृष्टि के प्रथम स्वर्णिम प्रभात में जब मनुष्य, मनुष्य के संसर्ग में आया होगा तो उसने एक दूसरे के श्रृंगार-रहन-सहन की अच्छाईयाँ ग्रहण की होंगी, इस प्रकार सीमित समूह में एक ही प्रकार की कला का जन्म हुआ होगा——यही लोक कला का जन्म काल था। ज्यों-ज्यों समाज बढ़ता गया लोक कला के क्षेत्र बढ़ने लगे और कला भी विकास पाने लगी। वह लोक की सम्पत्ति बन गई। उसकी जड़ों ने समाज के अन्दर पहुँच कर अपना स्थान बना लिया, क्योंकि उस कला में एक संगठित समाज की धार्मिक, आध्यात्मिक, मनोरंजनात्मक एवं प्रसाधनात्मक लोकाभिव्यक्ति साकार होने लगी थी, इसी लोकाभिव्यक्ति का एक प्रकार लोक चित्र कला है। इसके अन्तर्गत १–भित्ति चित्र, २–माँडने, ३–परम्परात्मक व्रत उत्सव एवं त्यौहारों से सम्बन्धित आकृतियाँ, ४–साँझी, ५–गोदना, ६–मेंहदी, ७–पशुओं का श्रृंगार, ८–कुम्हार की चित्र कला ९–वस्त्र छपाई, १०–आरती ११–गृह की रंगाई-फूल बेल एवं १२–राँगोली हैं। इन सभी आकृतियों के प्रति लोगों के मन में समृद्धि एवं मङ्गल कामना निहित है।

इन्हीं भित्ति चित्रों एवं भूमि पर बनाये जाने वाले माँडनों (चौकों) से प्रेरणा लेकर भारत के मनीषियों एवं अन्वेषकों ने यंत्र का निर्माण कर डाला। और इन चौकों में बनने वाली त्रिकोण, चतुष्कोण, षट्कोण एवं चक्र आदि सभी आकृतियाँ यंत्रों के लिए स्वीकार कर ली गई। और इस यंत्र निर्माण को एक शास्त्र का रूप दे दिया गया। माँडनों में कुछ चौक वे हैं जो बूँदों के चौक कहलाते हैं। केवल कुछ बूँदों को समान दूरी पर रखकर उन्हें परस्पर जोड़ दिया जाता है, ऐसा करने से एक सुन्दर आकृति उभर आती है। इसी बूँद या बिन्दु से यंत्र का जन्म होता है। जब यह बिन्दु त्रिधा विभक्त होता है तो एक त्रिकोण जन्म लेता है इसी प्रकार विकास क्रम से अनेक यंत्र बनते जाते हैं। लोककला में अशिक्षित व्यक्ति की मङ्गल कामना निहित थी ही, यंत्र कला शिक्षित व्यक्ति की श्रद्धा की अभिव्यक्ति बन गई।

इसी प्रकार लोक कला में पहले लोगों ने अपने निवास की भित्तियों पर चित्र बनाये, उनके प्रति अपनी श्रद्धा व्यक्त की, उन्हें मूर्तियों का सम्मान दिया, उनकी पूजा की। वही चित्र जब कलापूर्ण बनकर सामने आये तो धर्मशास्त्रकारों ने उन्हें मूर्ति के समान पूजनीय घोषित किया और चित्रों की पूजा घरों और मन्दिरों में होने लगी। श्रीमद्भागवत् में चित्र पूजा के स्पष्ट आदेश मिलते हैं। परन्तु भगवान का पहला चित्र स्पष्ट है कि सर्वप्रथम भित्ति पर ही लोकचित्र कला में साकार हुआ होगा। फिर काष्ठ पट्ट पर, और फिर कागज पर, अतः हम कह सकते हैं कि लोकचित्र कला से ही यंत्र निर्माण व चित्र पूजा की प्रेरणा प्राप्त हुई होगी।

४. लोक गाथा का स्वरूप

डॉ० धर्मपाल मैनी, अमृतसर

लोकगाथा, लोक-कथा तथा लोक-कहानी शब्दों का प्रयोग विशेषज्ञों ने भी अलग-अलग अर्थों में किया है। धर्म-गाथा और लोक-गाथा को कथा साहित्य के अन्यान्य भेदों के रूप में स्वीकार किया गया है। मेक्समूलर का विचार है, कि धर्म-गाथा से लोक-गाथा विकसित हुई, लेकिन डॉ० सत्येन्द्र का मत है, कि लोक-गाथा का जन्म पहले हुआ है। दोनों मतों का विवेचन करने के बाद हम इस निष्कर्ष पर पहुँचते हैं, कि बहुत सी धर्म-गाथाओं से लोक-कथाएँ विकसित हुईं, लेकिन बहुत सी लोक-कथाएँ कुछ समय पश्चात् धार्मिक आधार पाकर लोक-गाथाओं में परिणत हो गईं।

डॉ० कृष्णदेव उपाध्याय धर्मगाथा को लोक-साहित्य का अङ्ग नहीं मानते, परन्तु डॉ० सत्येन्द्र मानते हैं। दोनों मतों का परीक्षण करने के बाद हमारा विचार है, कि विषय-वस्तु, शैली एवं अभिव्यक्ति के आधार पर कुछ धर्मगाथाएँ लोक साहित्य के अन्तर्गत अवश्य आती हैं, परन्तु बहुत-सी उसके क्षेत्र से बाहर भी रह जाती हैं।

अन्यान्य भारतीय एवं पाश्चात्य विद्वानों द्वारा प्रस्तुत लोक-गाथा के तत्त्वों एवं परिभाषाओं का विश्लेषण करने के पश्चात् हम इन शब्दों में उसे आबद्ध करना चाहेंगे—'लोक-गाथा कृत्रिम प्रसाधन-हीन, लोक जीवन से सम्बद्ध, वस्तुप्रधान, स्वाभाविक, सरस, मनोरंजक एवं जनप्रिय ऐसी गीतात्मक स्फूर्तिदायक एवं उत्साहवर्धक कथा है, जिसमें प्रायः स्थानीय सामाजिक व्यक्तित्व

उभरा हुआ होता है और वह मौखिक या लिखित परम्परा में थोड़ा बहुत रूप-परिवर्तन करती हुई भी इतिहास प्रसिद्ध हो जाती है।'

9. काव्यगत जीवन-भङ्गिमाओं का विश्लेषणात्मक अध्ययन

डॉ० गोपीवल्लभ नेमा, झाबुआ

काव्यभङ्गिमाएँ, भाव, विवेक और संकल्प के अनुरूप मनोवैज्ञानिक विशिष्टताएँ लिये रहती हैं। इनमें अभिधा की प्रधानता रहती है क्योंकि व्यक्तित्व की रेखाएँ ही इनकी सर्वस्व हैं। उदाहरण के लिए वैज्ञानिकता, दार्शनिकता, प्रेरकता, यथार्थवादिता और अतीतपरता। इनमें वस्तुस्थिति के अङ्कन की चेष्टा है।

काव्यगत जीवनभङ्गिमाओं का आधार--

जिस प्रकार एक परमात्मा अपनी कृति-जीव में बैठ कर कभी उसे विश्लेषण में, कभी स्वरूप दर्शन में, कभी समाजसेवा में, कभी दुःखसुख के अनुभव में और कभी नीति निर्धारण में प्रवृत्त करता है उसी प्रकार साहित्यकार भी अपनी कृति में इन भङ्गिमाओं को अपनी के रूचि अनुसार व्यक्त करता है।

सामाजिक दायित्व के अछूते स्थलों की ओर भी आधुनिक कवि ने विशेष दृष्टि डाली है और विश्व की समकालीन हलचलों को भी अभिव्यक्ति दी है।

हमारे प्राचीन साहित्य में उपद्रष्टा की भङ्गिमा बीज रूप में ही थी पर वह आज एक सघन वृक्ष के रूप में आ चुकी है।

१. उपद्रिष्टा भङ्गिमा--

श्री जे. एन. फिंडले ने तटस्थ विश्लेषण का बटलरियन अथवा स्मिथियन नाम से प्रतिपादन करते हुए उसको व्यावहारिक एवं सामाजिक मनुष्य के लिए अनिवार्य माना है। उन्होंने इसकी तीन विशेषताएँ बतलायी हैं--

(१) सामान्य नियमों के प्रति अनुकूलता,

(२) तात्त्विक विचारणा एवं तथ्यों के निर्णय की क्षमता और

(३) तटस्थ भूमिका।

एक उदाहरण इसे स्पष्ट कर सकेगा--

सत्य का कुछ रूप यों ही है
कि अकलुष रिक्तता में हाथ आता है -- जगदीश गुप्त।

व्यक्तिगत जीवन की भांति युगजीवन का भी तटस्थ विश्लेषण इसके अन्तर्गत आता है। वैसे विश्लेषण तो इतिहास में भी होता है परन्तु काव्य में विश्लेषण के साथ विवेक और संकल्प भी अन्तर्भूत रहते हैं।

२. आत्मस्थ भङ्गिमा:---

अनुभव की इस परम्परा में सन्त काव्य आता है। यह अनुभव अतीन्द्रिय कहा गया है। परन्तु नवमर्मी काव्य का स्वर विश्वमानस का माध्यम स्वीकार करता है क्योंकि पारमार्थिक जीवन संसार में दिव्यता प्रसारित करता है। उसका यह विवेक साधारण विवेक से भिन्न होता हुआ भी शुद्ध मानवीय है।

आज यह दिव्य सम्बन्ध एक निश्चित परिपाटी में पल्लवित होता दिखाई नहीं देता। फिर भी सम्बन्ध की अनुभूति के क्षणों में सावयव परम शक्ति की जो सत्ता भक्तों के काव्य में झलकती रही है वह यहाँ भी देखी जा सकती है।

३. भर्ता भङ्गिमा:—

इसमें व्यक्त जीवनानुभूति कोरे तथ्य निर्देश पर आधारित नहीं होती वह तो स्वयं जीवनशक्ति की क्रियाशीलता पर आधारित होती है।

इसमें निश्चित संकल्पों से युक्त विवेक और समगतिशील भावनाओं का सौन्दर्य है। विवेक से भावी का वरण और भावनाओं से वर्तमान का वहन सुकर हो जाता है।

जैसे—धरती के विकासी द्वन्द्व क्रम में एक मेरा छटपटाता वृक्ष,
स्नेहाश्लेष या संगर कहीं भी हो —मुक्तिबोध

४. भोक्ता भङ्गिमा:—

कवि संसार के व्यवहार की समीक्षा कर प्रतिक्रिया रूप में इसे प्रगट करता है। इस प्रतिक्रिया में विवेक एवं संकल्प भी सम्मिलित रहते हैं। इसकी मुख्य विशेषताएँ इस प्रकार हैं—

काल विशेष से निजता—

भोक्ता के लिए अतीत, स्मृतियों का, वर्तमान, विद्रोहों का, और भविष्य, स्वप्नों का वाहक बनकर आता है। ये स्मृतियाँ, ये विद्रोह और ये स्वप्न प्रतिक्रियाओं का अनन्त वृत्त बनाते हुए काव्य में संकेत रूप में अभिव्यक्त हो पाते हैं।

कल्पक प्रवृत्ति और वायवीयता—

कल्पक प्रवृत्ति तथा आवेग की तीव्रता के कारण भोक्ता के संकल्प वायवीय होते हैं। इस एकांगिता के होते हुए भी इन संकल्पों में कर्म के बीज रहते हैं। क्योंकि इनके द्वारा आनन्द, नवचेतना और नवनिर्माण के आदर्श प्राप्त होते हैं।

५. अनुमन्ता भङ्गिमा:—

काव्य की सृजनात्मकता व्यावहारिक जीवन के विकास के संकेत भी प्रदान करती है। काव्यगत सार्वजनीन सत्य, व्यक्ति और समाज की समंजसित अभिव्यक्ति ही है। अनुमन्ता भङ्गिमा में इस सत्य की पूर्ण प्रतिष्ठा है। इस प्रत्यक्ष स्वरूप के अतिरिक्त इसका अप्रत्यक्ष स्वरूप व्यंग काव्य में मिलता है। आधुनिक कविता इस विषय में पूर्व की अपेक्षा अधिक समृद्ध है। इससे पता चलता है कि हमारे भटके संकल्प, भटके विचार और भटके भाव आज की सबसे बड़ी व्याधियाँ हैं।

निष्कर्ष—

१. ऐसे काव्य के प्रभावों में निसंगता, व्यावहारिकता, विवशता, भावुकता, भाव-विनिमयशीलता, जड़ता, दृढ़ता, स्थिरता, और निर्वैयक्तिकता की गणना है।

२. प्रत्येक भंगिमा अपनी आधारभूत सामग्री के रूप में संसार की एक स्थिति को लेती है और प्रतिक्रियारूप में अभिव्यक्त होती है।

३. एक कविता में एक से अधिक भंगिमाएँ रह सकती है।

४. और कवि की समस्त काव्य रचनाओं के आधार पर उसके काव्य की प्रमुख भंगिमा का निर्णय किया जा सकता है।

10. रामचरितमानस में हास्य-व्यंग्य का सामाजिक आशय

डॉ० प्रेमशंकर, सागर

तुलसीदास के सम्यक् अध्ययन के लिए मध्यकालीन भारतीय समाज की पृष्ठभूमि को समझना आवश्यक है। क्योंकि तुलसी अपनी समस्त भक्ति-भावना के बावजूद सामाजिक आशय के कवि हैं। हास्य और व्यंग्य के प्रसंगों पर दृष्टि डालने से कवि की सामाजिकता बहुत स्पष्ट हो जाती है। शिवजी की विचित्र बारात, नारद की मोहबद्धता, धनुषयज्ञ, भरत-कैकेयी-संवाद, शूर्पणखा की कथा, हनुमान-रावण तथा अंगद-रावण-संवाद आदि अनेक ऐसे प्रसंग हैं, जहाँ तुलसी ने हास्य-व्यंग्य के माध्यम से गहरे सामाजिक आशय व्यंजित किये हैं। उनके लिए हास्य मनोरंजन का सामन्ती साधन न होकर, अनीतियों पर प्रहार का माध्यम है, और इस दृष्टि से वे क्रान्ति, विद्रोह जैसी भावनाओं के समर्थक हैं। तुलसी हास्य-व्यंग्य को इतनी गंभीरता से लेते हैं कि राम को भी उसमें सम्मिलित कर लेते हैं। सीता-हरण के उपरान्त शोकमग्न राम लक्ष्मण से कहते हैं:

हमहि देखि मृग निकट पराहीं। मृगी कहहिं तुम कहं भय नाहीं।
तुम्ह आनन्द करहु मृग जाए। कंचन-मृग खोजन ए आए।

रामचरितमानस के हास्य-व्यंग्य के मूल में तुलसी के महत् सामाजिक आशय के विश्लेषण से कई भ्रांतियाँ टूटती हैं....।

11. हिन्दी तथा मराठी संत-कविता पर नाथपंथ का प्रभाव

एस० एस० राजवाड़े, पणजी (गोआ)

नाथपंथ के प्रभाव के कारण मध्ययुग में संत काव्य की निर्मिति हो सकी। मैंने केवल उत्तर भारतीय संत-कविता तथा महाराष्ट्रीय संत कविता पर नाथपंथ का--शब्दावली, विचार तथा दर्शन के क्षेत्र में क्या प्रभाव पड़ा इसे स्पष्ट करने का प्रयास किया है।

मेरा मन्तव्य है कि नाथपंथ का प्रभाव महाराष्ट्र तथा उत्तर भारत के संत काव्य पर पर्याप्त परिमाण में पड़ा है। वह विचारों, दर्शन तथा शब्दावली के रूप में दिखाई देता है। यह प्रभाव गोरखनाथ का है।

चर्चा के लिए मैंने उत्तर भारत के कबीर, नानक तथा मीरा और महाराष्ट्र के चक्रधर, ज्ञानेश्वर, एकनाथ तथा समर्थ रामदास की कविता से उदाहरण देकर अपनी बात को स्पष्ट करने का प्रयास किया है।

12. तुलसी का सुलभ भक्ति मार्ग और दुर्लभ भक्ति तत्त्व—एक विश्लेषण

डॉ० देवकीनन्दन श्रीवास्तव, लखनऊ

हृदय की रागात्मिका वृत्ति और मन के संकल्प-विकल्प के प्रवाह को ईश्वरोन्मुख करने में साधनरूपा होने के कारण 'भक्ति' एक सहज सुलभ मार्ग है और साथ ही परात्पर के प्रति परमप्रेमस्वरूपा होने से एक परम दुर्लभ प्राप्य तत्त्व भी। एक ओर वह भवसन्तरण का सर्वथा निरापद उपाय है एवं दूसरी ओर जीव का चरम पुरुषार्थ भी। भक्ति मार्ग पर चलने की चर्चा तो प्राणियों के लिए बड़ी सुगम है पर भक्तितत्त्व की उपलब्धि के लिए सक्रिय रूप से अग्रसर होना उतना ही कठिन है। भक्ति मार्ग के पथिक तो कितने ही बन जाते हैं पर भक्ति-तत्व को हृदयंगम करके उसकी चरम सिद्धि अनेक जन्मों की अर्जित उपासना के अनन्तर भी विरले भक्त को ही केवल भगवान की अहैतुकी कृपा के बल पर सम्भव है। यही कारण है कि भक्ति शास्त्र में भक्ति मार्ग के अनेक विधान और सोपान मानवीय रागवृत्ति के वैविध्य एवं वैचित्र्य के अनुरूप चर्चित हैं पर भक्ति तत्त्व एक अनिर्वचनीय परम दुर्लभ वरणीय उपलब्धि के रूप में वर्णित है। यह वह तत्त्व है जिसकी याचना करते मुनि, देवता और सिद्ध ही नहीं साक्षात् वेद भी कभी नहीं थकते। अनेक सिद्धियों के अनन्तर भी इस भक्ति-तत्त्व की सिद्धि मानों भक्त की निरन्तर बढ़ती हुई अतृप्ति की भाव-भूमि पर उत्तरोत्तर अपूर्ण ही बनी रहती है।——परम-प्रेमस्वरूपा भक्ति की चरम उदात्त एषणा भक्त की नित्य दुर्लभ निधि है। यही वह 'भक्ति' है जिसके समादर के अभाव में ज्ञान-मान-विनत साधक देव दुर्लभ पद पाकर भी उससे च्युत हो जाते हैं और इसी में वह परमानन्दमय चिन्मयता है जिसके कारण नैष्ठिक भक्त 'मुनि' का निरादर करते हुए 'भक्ति' में लुब्ध रहते हैं।

13. मालवा के दो अप्रसिद्ध ब्रजभाषा कवि

वि० वाकणकर, उज्जैन

भारती कला भवन उज्जयिनी के संग्रहालय में कई अप्रसिद्ध हस्तलिखित ग्रन्थ हैं। उन्हीं के साथ-साथ स्फुट काव्यों का भी एक अच्छा संग्रह है। महाराष्ट्र के जालवण नामक स्थान से सम्बन्धित एक परिवार के श्री विश्वासराव भाऊ जालवणकर (रत्न पारखी) गत शताब्दी के प्रारम्भ में मालवा आये। यहाँ धार, इन्दौर, ग्वालियर राज्यों के राजाओं के पास कुछ समय रहे। उन्होंने हिन्दी में अनेक स्फुट काव्य लिखे हैं। उनके पौत्र मुकुन्दराव रत्नपारखी होल्कर राज्य में कमाविसदार थे। इन्होंने निमाड़ी-हिन्दी ऐसी मिश्र भाषा में भक्त सिंगाजी नाटक लिखा एवं कसरावद से प्रकाशित करवाया। इन्होंने कृष्ण भक्ति पर काव्यों की रचना की। यह निबन्ध उन पर बृहत् रूप से प्रकाश डालता है।

PB—PALI AND BUDDHISM SECTION

1. BUDDHIST EDUCATION

ANUKUL CHANDRA BANERJEE, CALCUTTA

In this paper, an attempt has been made to give a fair idea of the system of education prevalent in Buddhist India of those days. It has been shown that the Buddhist system of education differs in some respect from the Brahmanical one which is the most ancient and has been in vogue even today since the Vedic age. The Buddhist monasteries were the centres of learning, and teaching was imparted to a collective body of pupils. Both religious and secular subjects were taught by the monks therein. It was the monk who carried on all the educational activities in those days. In fact, they were really the only custodians and torch-bearers of learning. Apart from the Buddhist monasteries, there were practically no well-organised educational institutions wherein education was regularly imparted in those olden times. The history of the Buddhist system of education is really the history of the Buddhist Saṅgha.

The monasteries which came into existence first for the spiritual training of the monks gradually changed into centres of learning. Later on, they turned into big Universities to which flocked students from far and near to gather knowledge on different subjects. Many distinguished scholars from distant foreign countries used to come there to get the benefit of instruction and to remove their doubts on points of religion. Of them the University of Nālandā attracts our attention most. It accommodated ten thousand pupils and one hundred scholars to teach them. During this period there were other Universities like Valabhi, Vikramaśila, Jagadatal, Odantapuri' and the like which deserve mention here. This shows the vastness of cultural activities carried on in the domain of education by the monks in the monasteries.

2. *KHANTI*: *KĀNTI*: *KṢĀNTI*

P. V. BAPAT, POONA

(1) The Pāli word *khanti* is used in two different senses: (A) liking, mental inclination, disposition, tendency; and (B) forbearance, patience, endurance. The second sense is applicable to *khanti* when it is one of the Pāramitās, or when it refers to enduring inclemencies of weather. In other cases, usually the first sense is applicable.

(2) *Alagaddūpama-sutta* (M. sutta No. 22) and *Caṅkī-sutta* (M. sutta No. 95) are important to decide the sense and place of *khanti* in the mental process of understanding. They put *khanti* between comprehension of meaning (*attha-upaparīkkhā*) and *chanda* (intense liking). Its sense is inclination, tendency, kindly disposition, liking etc. as Pāli commentaries explain it as *diṭṭhi*, *ruci*, *mati* etc.

(3) Buddhist Sanskrit texts also have the cliché: *dṛṣṭi*, *kṣānti*, *ruci mati*, *prekṣā*. *Bodhisattva-bhūmi* (Dutt's ed. p. 33) actually uses the word *kānti* for the Pāli word *khanti* in a corresponding stanza of the *Suttanipāta* 897.

(4) This paper examines the use of the corresponding Sanskrit word *kṣānti* (non-Pāramitā *kṣānti*) in Buddhist Sanskrit texts on Abhidharma and Gaudapāda's Kārikā (iv. 92) and Chinese translations of *Kāśyapa-parivarta* and tries to prove that it does not mean forbearance, patience, endurance as commonly understood, but it means tendency, disposition, liking, as is proved by *Abhidharma-dīpa*, which actually uses the word *ruci* in the place of *kṣānti* of *Abhidharma-kośa*. Buddhist commentaries also explain the word *kṣamate* as *rocate*. Incidentally, the use of *kṣama*, *Kṣāmana*, *kṣāmate*, *kṣāntam* is also examined.

(5) The paper concludes that this traditional explanation of *khanti* or *kṣānti* was gradually forgotten and so later Chinese translators used only one common word *jên* indiscriminately which led to the use of 'forbearance, patience, endurance' by some modern scholars, though some of them were quite aware of the inaccuracy of these words.

3. LEGACIES OF BUDDHISM IN BENGAL

DIPAK KUMAR BARUA, CALCUTTA

The legacies of Buddhism in Bengal which consist of two politico-geographical units, namely, West Bengal and East Bengal or Bāṅglā Desh, are to be found in the Bengali language and literature. From the proverbs of the peasant villages to the formal language of the intelligentsia, words of the Buddhist origin are found in common use by people. As regards the literary heritage of Buddhism in Bengal, it is found that the Buddhist manuscripts of the forty-seven *Caryāpadas*, composed by twenty-two poets, of between A. C. 950 and 1200, in Old Bengali, represent the oldest specimens of Bengali. Besides, some religious features, popular notions of Karman and of the after-life, gods of folk religion, festivals, symbols and observances suggest their Buddhist origin. Likewise fine arts, lesser arts, musical genres and conventions in times past have become enriched by borrowings from Buddhism. Again there has been a very subtle influence from Tantric Buddhism upon Brahmanism of Bengal in the rather exaggerated importance

of the guru from whom Tantric initiation is obtained. Another significant legacy of Buddhism in Bengal is the characteristic conception of bhakti or devotion which has paved the way for Caitanya. So also the present Ratha-yātrā or the Car Festival of Bengal has probably a connection with a similar festival of the Buddhist. We also notice the traces of Buddhism in some personal names, surnames and place-names of modern Bengal. In fact, if, in the years to come, we look for the legacies of Buddhism in Bengal, we shall perhaps find it still in literature and language, in drama and arts, in social behaviour and personal qualities.

4. ANCIENT LIBRARIES OF BUDDHIST MONASTERIES

PULIN BARUA, BURDWAN

In Ancient India, libraries in the modern sense of the term were not in existence nor developed. However, in Vedic age the Āśramas (hermitages) or Gurugṛhas and in Buddhist period the Maṭhas or Monasteries existed and libraries in the past developed around and were associated with temples, monasteries and seats of learning. Though the library did not exist in ancient India, yet there were Bhanḍāras attached to the Āśramas or Gurugṛhas and monasteries in which were deposited the rare and valuable collections of manuscripts. These "Bhanḍāras" may be closest parallels to the modern academic libraries.

In this connection, we may mention here Taxila or Takkhasila—a great seat of learning which was famous for its scholastic activities. So it may be presumed that Taxila possessed a great library with collections of manuscripts. But no record as to its library has yet been available to us.

In medieval India, we noticed that religious institutions flourished and temples and monasteries occupied a significant place in the country. But libraries in the modern sense of the term, but not in the modern sense of course, were developed mostly during the Buddhist period. Fa-Hien, the Chinese scholar mentioned the Jetavana monastery in his accounts which was famous for its magnificent library. From the itineraries of Fa-Hien and Hiuen-Tsang, we are also apprised of the various monasteries or vihāras in East India and as well as in western and southern part of India. These monasteries or vihāras were famous as centres of learning and were also equipped with grand and magnificent libraries.

But the Library of Nālandā Mahāvihāra was the most fully developed and well-organised which acquired a lasting fame for centuries. The area in which the magnificent library was situated was known as Dharmagañja or Piety Mart. It comprised of three grand buildings known as Ratnasāgara, Ratnadadhi and Ratnarañjaka. But this splendid library was destroyed by the Muslims at the end of the 12th century.

Besides the Nālandā Monastery, there were other famous monasteries in Ancient India, viz., Vikramaśila, Odantapurī, Somapura Mahāvihāra, Jagaddala and Maitraka monasteries at Valabhi, which were endowed with rich extensive library of Buddhists and Brahmanical works. These monastic libraries were well-explored and fully utilised by many teachers and scholars at that time and enjoyed their reputation all over ancient India and even regions beyond.

5. EPIC PERSONALITIES IN THE PĀLI JĀTAKAS

DR. ASIM KUMAR CHATTERJEE, CALCUTTA

According to Dr. Chatterjee a good many epic characters appear in the Pāli Jātakas, most of which were compiled before the beginning of the Christian era. The *Daśaratha Jātaka* (No. 461) is more or less a faithful *resume* of the Second Book of the *Rāmāyaṇa*. The machinations of the mother of Bharata, the banishment of Rāma, Bharata's attempts to bring back the banished prince, and finally the incident of the 'slippers' all show how deeply familiar, the writer of the *Daśaratha Jātaka* was, with the Second Book of the *Rāmāyaṇa*. The last verse in that Jātaka, giving the reign-period of Rāma, is based on a verse found in the Sixth Book (125.107) of the *Rāmāyaṇa*. According to Dr. Chatterjee there is nothing in the verse-section of the *Daśaratha Jātaka* to show that Rāma, Lakṣmaṇa and Sītā were brothers and sister. A verse found in another Jātaka (No. 547), clearly and in unequivocal terms, represent Sītā as the wife of Rāma. The spirit of that verse agrees very closely with the spirit of the *Rāmāyaṇa*. Dr. Chatterjee also gives a few other names of the *Rāmāyaṇa* which appear in the various Jātakas.

The *Mahābhārata* has exercised a more direct influence on the Jātaka writers. They not only know almost all the principal epic characters but also show their acquiantance with a number of *ślokas* of the *Māhābhārata*. The portrayal of the great epic heroine Kṛṣṇā as a mischievous harlot, is an unpardonable offence on the part of the Pāli writer. The figures of Vidura and Yudhiṣṭhira, however, remain unmaimed in the Jātakas. Yudhiṣṭhira's epithet *dhammakāmo* found in the Jātaka (No. 413) is in conformity with the description of his character in the *Mahābhārata*. Vāsudeva Kṛṣṇa and many of his associates are prominently mentioned. Even some of the superhuman deeds ascribed to Kṛṣṇa in later devotional literature are referred to in the various Jātakas. Some of the details regarding Kṛṣṇa's achievements found in the *Harivaṁśa* have been copied by the Jātaka writer. The *Ghaṭa Jātaka*, shows that the Jātaka writer was not only acquainted with the Mausalaparvan but also with some particular chapters of the *Harivaṁśa*.

The description of the wrestling-bout and the arena as given in the *Ghaṭa Jātaka* reminds one of the similar description found in the *Harivaṁśa* (II. 29 f). The story of the destruction of the Vṛṣṇis, as given in the same Jātaka, is almost similar to that given in the 16th Book of the *Mahābhārata* and the *Viṣṇu Purāṇa* (V. 37). The only point of difference is that in the Jātakas (Nos, 454 and 530) Kaṇhadīpāyana (i.e. Kṛṣṇadvaipāyana) is pictured as the Ṛṣi who cursed the Andhakaveṇhus (i. e. the Vṛṣṇis). This tradition is also followed by Kauṭilya (I. 6). But in the *Mahābhārata* three seers named Viśvāmitra, Kaṇva and Nārada are described as having cursed the Vṛṣṇis. The name of Kṛṣṇa's killer is the same in both the Jātakas and the *Mahābhārata*. Among the wives of Vāsudeva Kṛṣṇa, only Jāmbavatī is mentioned by name (No. 546). The story of sage Ṛṣyaśṛṅga (No. 526) is the most glaring example of the Jātaka poet's indebtedness to the *Mahābhārata*. Some of the Jātaka Nos. 523 and 526 are actually found in the *Mahābhārata*. Some other prominent epic characters like Janaka, Sagara, Bhagīratha, Kārtavīrya Arjuna are also mentioned frequently in the Jātakas. A more exhaustive study of the subject will throw greater light on the problems raised by him.

6. A CRITICAL SURVEY OF THE EARLY VINAYA ACCOUNT OF THE BUDDHIST COUNCIL AT RĀJAGAHA

DR. ASHA DAS, CALCUTTA

In this paper, an attempt is made to make a critical study of the account of the First Buddhist Council on the basis of the Cullavagga and other Post-canonical Pāli texts. The following points have been discussed fully in the paper:—

(a) The motive and purpose of convening the Council.
(b) The site.
(c) Royal patronage.
(d) The members of the Council.
(e) Proceedings of the Council.
(f) Charges against Ānanda.
(g) Texts recited.
(h) Penalty of Brahmadaṇḍa.
(i) Purāṇa of Dakkhiṇagiri.
(j) Udena episode.

7. BUDDHISM IN TRIPURA

DR. RABINDRANATH DAS, AGARTALA (TRIPURA)

Tripura is a hilly State comprising an area of 4,116 Sq. miles where we find many kinds of hilly tribes residing side by side from a distant past. It is quite evident that the percentage of Tribes will not exceed 28% of the total population of the land. This meagre number of the tribes is divided a least into 17 categories, viz., (1) Tripura, (2) Reang, (3) Garo, (4) Hallam, (5) Jamathia, (6) Noatia, (7) Khashi, (8) Kuki, (9) L-ushai, (10) Maghi, (11) Chakma, (12) Saimar, (13) Butai, (14) Bhil, (15) Kaur, (16) Lepeha and (17) Santal. The tribal people are to dwell in the cosy corner of the frisky forest. Nature seems to have been munificent in her immense gifts to the State.

The tribal people belonging to the Maghi, Chakma, Hallam, Tripura and Reang are to form the majority of Buddhist population. It is seen that the tribal people normally embraced three principal religions (i.e. Hinduism, Christianity and Buddhism). Here Buddhism occupies the second position in respect of tribal persons professing it.

His Highness Maharaja Manikya Bahadur of the then Tripura has set up a Vihāra or monastery at Kunjaban in the vicinity of Agartala town for the well-being of the Buddhists of Tripura. The sculptural representation of the monastry, probably reminds us of the temple sculpture of the Indian Gupta type. Thenceforward, it has become a Centre of attraction and a place of Buddhist pilgrimage. It enshrined the image of the Buddha.

The Ūṇakotti Hill of Kailāsahar Division has several rock-cut images of innumerable gods and goddesses of India. In analysing the introduction of immense number of images we may say that they may by the Bodhisattva figures in the guise of Ūṇakottīśvara in the lap of the said holy hill. It requires, intense research work to test the veracity of their originality and historicity.

This will not be out of place to mention here that the Ramthakur College, Agartala has been playing an important part for promotion of Buddhistic Lore in Tripura. Moreover, it is worth mentioning here that this is the only College in Tripura which teaches Pali upto the Degree level.

8. EXEGETICAL AND ETYMOLOGICAL NOTES ON A FEW PĀLI WORDS

M. G. DHADPHALE, POONA

The Paper proposes a discussion of certain Pāli words in their etymological and exegetical aspects.

1. *Vekurañjā* (M. ii. 153). This occurs in the famous Assalayāna-Sutta. The word is very obscure as to its origin. Neumann suggests the reading as Vekuranvāya=Vaikriyānvayāya. I. B. Horner (Middle Length Sayings. II. 346) translates it as 'because of its crossed birth'; as a free-rendering of the term this is quite fair. I propose to translate it more literally as 'because of its being a *bi-kin*', suggesting its derivation from Sk. dvaikulajanya=one born in two families. This, properly suits the context which speaks of the birth of a mule (assatara, cf. DhA IV. 4=Vaḷavāya gardabhena jāta). The life-story of the monk Bākula also confirms the proposed derivation. It is also notable that the Vedic Lit. (Taittirīya Saṁhitā vii, I, 1, 2, 3; Pañcaviṁśa-Brāhmaṇa vi. 1.6; Jaiminīya-Brāhmaṇa i. 57.4) in allusion to the biological fact that a mule is a hybrid of the asinine and equine species, chooses to refer to it as 'dvi-retas' (=an offspring receiving double seed).

2. *Two cases of Apherisis not properly understood* (a) *Bhujissa* (freedom from slavery), (b) *Sithila* (Dh. 346). In both these cases the initial vowel 'a' is actually lost. The original forms are, really 'abhujissa' and asithila'.

3. *Aṭṭhikatvā.* This word which occurs almost always coupled with manasikatvā is explained by PTSD (q.v.) as being an equivalent to atthikatvā derived from Sk. arthīkṛtvā (=arthīkṛtya) and hence meaning 'to make something one's attha i.e. object'. The commentaries suggest a derivation from Sk. astikatvāt abl. sing. of the abstr. n. astikatva (=the attitude of a believer). Taken independently, this may well suit the context and yield a good meaning. The tenor of the passage, especially, its almost invariable coupling with manasikatvā, however does not favour its interpretation as a form of abstr.n. I suggest the derivation from the Sk. āsthā (regard, respect). The gerundal form of the denominative from āsthā would be aṭṭhikatva (=having paid regard to).

4. *Paḷibodho*—This word which means a 'hindrance' comes from the Sk. 'pratibandha' which literally signifies 'interception'.

5. *Tiracchānakathā.* To translate this merely as 'animal talks' (q. v. PTSD) is to miss its real implication. Here the word tiracchāna is used in its etymological sense, i.e. a stray animal. The proper translation, therefore, should be stray (animal) talks i.e. talks which go astray.

9. MĀRA AS DEPICTED IN EARLY INDIAN LITERATURE

DR. R. P. DUBEY, VARANASI

Māra's eminence, in the literature, is unquestioned. He is popular as a tempter, who entices to evil. His emotive nature, profane mentality

and his prompt behaviour towards creatures are inordinate. He involves all in transient pleasures, eliminates them from virtuousness and is an impediment in attaining the ultimate goal or the summun bonum of life.

The word māra, derived from the root 'मृ' by adding the affix 'घञ्' primarily means killing, slaying, is applied to the whole of worldly existence. But, later on, it has been given a concrete form of a superhuman personality, a supereme god.

In Vedic literature, he has been regarded as an embodiment of desire (काम), the universal fetterer; the god of love; the evil slayer; the destroyer; the prototype of Śarvan. He is depicted as the god of death (मृत्यु) and the god of birth (ब्रह्मा) also.

Māra occupies a large space in the Buddhist literature, where he is developed and discussed in his full form. He assumes the position of the sovereign of the universe—of men as well as of gods. He is thought to be a divine opponent of the welfare of men and is embodied in the traditional god of death. Māra is the personal enemy of Buddha and he tries to obstruct his austerity by the aid of his daughters—Desire (तण्हा), unrest (अरति) pleasure (रति) and his ten-fold army consists of (i) Lust, (ii) Aversion, (iii) Hunger, (iv) Thirst, (v) Sloth and Indolence, (vi) Cowardice, (vii) Doubt, (viii) Hypocrisy and stupidity, (ix) Falsely obtained Fame, Glory and Honour, (x) Lauding of oneself and condemning of others.

Māra is mentioned as of five kinds—(1) Khandha, (2) Kilesh, (3) Abhisaṅkhār, (4) Maccu and (5) Devaputta.

Concept of Māra in Jain literature is the same, as has been discussed above.

10. THE SĪHAḶA SAṄGHA IN BURMA AS DEPICTED IN THE PĀLI CHRONICLES AND INSCRIPTIONS

DR. KANAI LAL HAZRA, CALCUTTA

In this article, an attempt has been made to give an idea of the introduction, establishment and the development of the Sīhaḷa Saṅgha or Sinhalese Order in Upper and Lower Burma in the reign of the Burmese king Narapatisithu (A.D. 1173-1210) as depicted in the Sāsanavaṃsa, Jinākalamālī, Glass Palace Chronicle and the Kalyānī inscriptions. It critically describes Capata's (Chapada's) visit to Ceylon with his teacher Uttarajiva, his admission into the Sīhaḷa Saṅgha, his arrival in Pagan in Upper Burma after ten years with four other monks from Ceylon-sīvalī, Tāmalinda, Rāhula and Ānanda Mahātheras, his refusal to perform any ecclesiastical act with the monks of the Maramma Saṅgha or the Burmese Order and the first formation of the Sīhaḷa Saṅgha in Pagan. Under royal

patronage and the guidance of the five Mahātheras the Sīhaḷa Saṅgha became very popular there. Later on the Sīhaḷa Saṅgha was divided into several branches. The dissensions among the theras of the Sīhaḷa Saṅgha were sometimes on question of monastic discipline and at other times they were due to personal reasons. Under Narapatisithu's patronage the Sīhaḷa Saṅgha was also introduced in Lower Burma. The establishment of the Sīhaḷa Saṅgha in Burma and Burma's contact with the Buddhist scholars in Ceylon gave an impetus to the scholastic activities in Burma. Capata, Saddhammasiri, Aggapaṇḍita and several other Buddhist scholars in Burma made a great contribution to the development and popularisation of scholastic activities in Burma.

11. THE DATE AND IMPORTANCE OF THE THERAGĀTHĀ

DR. BHAGCHANDRA JAIN BHASKAR, NAGPUR

The Theragāthā is the important part of the Khuddaka Nikāya in Pāli literature. The attempt has been made in this article to fix up the approximate date on the basis of materials available in the Theragāthā and show its importance from the point of view of poetry, and Indian Culture. The second - third century B. C. may be assigned as the date of the Theragāthā.

12. निर्वाण–स्थविरवादी, सौत्रान्तिक और वैभाषिक दृष्टिकोण

धर्मचन्द्र जैन, काशी

(क) बौद्धधर्म में निर्वाण शब्द का महत्त्व; निर्वाण की निरुक्ति पालि एवं संस्कृत ग्रन्थों में निर्वाण के विशेषण । क्या निर्वाण शान्ति एवं परमसुख का द्योतक है ? निर्वाण और विमुक्ति, निर्वाण और निरोध, स्थविरवाद में निर्वाण की कल्पना ।

(ख) निर्वाण पर वैभाषिकों और सौत्रान्तिकों में मतभेद––क्या निर्वाण केवल अभावमात्र है ? इस सम्बन्ध में वैभाषिकों और सौत्रान्तिकों का खण्डन और मण्डन । क्या निर्वाण क्षय है ? अथवा शान्ति एवं सुखस्वरूप है । 'मिलिन्दप्रश्न' में निर्वाण की कल्पना । इस निबन्ध में इन विषयों पर विचार किया गया है ।

13. बौद्ध जातकों में नारी का पारिवारिक जीवन

श्रीमती फूलकुंवर जैन, उज्जैन

जातक साहित्य का सामाजिक दृष्टि से बड़ा महत्त्व है । इसमें नारी जीवन के विविध रूपों पर सम्यक् प्रकाश डाला गया है । इस शोध-लेख में यह बतलाने का प्रयत्न किया जावेगा

कि नारी को अपने पारिवारिक विविध रूपों, जैसे—कन्या, पत्नी, बहन, माता के क्या-क्या अधिकार प्राप्त थे ।

(१) **कन्या**—कन्या को परिवार में पुत्र के समान आदर का स्थान प्राप्त नहीं था । किन्तु उसके साथ अभद्र व्यवहार नहीं किया जाता था । वह गृह में सभी की प्रिया होती थी । तेसकुण, आदित एवं अन्य जातकों से पता चलता है कि ज्ञान की विविध शाखाओं जैसे धर्म, दर्शन, नृत्य, गायन, वाद्य, चित्रकला आदि की शिक्षा घर पर माता-पिता के द्वारा ही दी जाती थी, इससे विदित होता है कि कन्याओं की बहुमुखी प्रतिभा के विकास की ओर पूर्ण ध्यान नहीं दिया जाता था ।

(२) **भ्राता-भगिनी का अन्योन्य-स्नेह**—बहन के रूप में नारी को सम्माननीय स्थान प्राप्त था । बडढकीसूकर जातक, रोहन्तमिग जातक आदि से भ्राता-भगिनी का अगाध स्नेह ज्ञात होता है ।

(३) **पति-पत्नी का सम्बन्ध**—अच्कणवेर, तक्कल, असम्यदान, भल्लाटिय, कुम्मास-पिण्ड, चुल्लबोधि आदि जातकों से विदित होता है कि पत्नी पति की प्राणप्रिया, सुख-दुःख की साझीदार, पति को देवता मानने वाली, आदर करने वाली, पति के सम्पूर्ण कार्यों को स्वयं करके पति-परायणता का आदर्श प्रस्तुत करती थी । पत्नी पति को 'आर्य पुत्र' एवं पति पत्नी को 'भद्रे' के सम्मान सूचक उद्बोधन से पुकारते थे ।

कुछ जातक ऐसे भी हैं जिनसे विदित होता है कि पति-पत्नी के पारस्परिक सम्बन्ध प्रेमपूर्ण नहीं थे । सुसीम, काल-कुण्ड, कोसिय एवं अन्य जातकों से पता चलता है कि पत्नी पति को दास की तरह मानती थी एवं उसकी अनुपस्थिति में दुराचरण करती थी ।

(४) **गृह स्वामिनी का परिवार में स्थान**—नानच्छन्द जातक से संयुक्त परिवार प्रणाली का पता चलता है । किसी भी शुभ कार्य के लिए कुटुम्बिजन गृहस्वामिनी से विचार विमर्श करते थे ।

(५) **सास-बहू का सम्बन्ध**—सास-बहू के आपसी सम्बन्ध प्रेमपूर्ण थे । बहू सास की आज्ञा पालन करने वाली एवं सेवा में तत्पर रहती थी । सास भी अपनी बहू से बेटी जैसा व्यवहार करती थी ।

कुछ जातकों में सास-बहू में आपसी विरोध एवं वैमनस्य के उदाहरण भी मिलते हैं ।

श्वशुर का पुत्रवधु से स्नेह पूर्ण व्यवहार था । सास-श्वशुर यह सोचते थे कि हमारे अर्जित किये हुए धन का उपयोग पुत्र एवं पुत्रवधु करें ।

(६) **माता के रूप में**—नारी अपने गृह-कार्यों को पूर्ण रूप से निभाती थी । उम्मदन्ती एवं हत्थिपाल जातक से पता चलता है कि कन्या की आयु प्राप्त होने पर माता श्रेष्ठकुल में उसका विवाह करने को तत्पर रहती थी, कन्या को उसकी कौमार्य अवस्था में अपनी निगाह के सामने रखती थी । उसे समाज में घूमने-फिरने की स्वतन्त्रता नहीं थी, इसका मूल कारण नैतिकता एवं चारित्रिक पवित्रता को बनाये रखना था । माता को कभी-कभी धनोपार्जन के लिए घर से बाहर भी जाना पड़ता था ।

14. SOME ASPECTS OF THE CONCEPT OF OMNISCIENCE (SARVAJÑATĀ) IN BUDDHISM

DR. MISS CHITRAREKHA KHER, POONA

The 'Omniscience' of Buddha is an assumption made by the Buddha himself. In the Pāli Canon and other Pāli and Sanskrit Buddhist texts, great stress is laid on the 'Buddhasarvajñatā' and the idea is developed, consciously or unconsciously, from many different points of view. On the whole, 'omniscience' appears to be a 'unique' and distinctive feature of the Buddha, which is absent in the case of other spiritual aspirants. The idea of Buddha's omniscience was criticised by many Brahmanical thinkers, especially Kumārila Bhaṭṭa and the discussion brought to the fore many interesting issues involved therein. This paper is an attempt to present some of the aspects of this concept of omniscience as entertained in Buddhism on the basis of a few selected Buddhist texts—both Pāli and Sanskrit and in the end it is compared and contrasted with some of the significant implications of the concept of sarvajñatā in the Upaniṣadic ideal and the Śaṁkara-Advaita.

15. EQUILIBRIUM MAHAYANA MEDITATION

C. R. LAMA, SANTINIKETAN

It is not enough to just gain self-liberation. Being attached to self-peace and striving only for this is very selfish and cruel. We are born as humans in order to help every being, something an animal does not usually do. If we were to work for only our own Self-peace, there would be no reason to be born as a human, for this selfish striving could be done on the animal level. But, as humans we should strive for higher aims. That is the meaning of human rebirth. A human striving only for self-peace, is worse than some animal's activities. So, I shouldn't harm any other beings, because they want happiness just as I do and they want to avoid suffering, as I do. It is all equal. So there is no reason to care more for myself than for another. Nor is there any reason to please myself at another's expense. For countless rebirths I have been regarding all beings as either friend, enemy or stranger, by attachment to the self comforts of "I". This viewpoint is completely illusive, and never true, because it is based on desires for food, clothes and reputations. A "friend" is some one who helps me in my temporal desires; and "enemy" is one who hinders my desires and a "stranger" is neither of these. That is how greed creates pain and distinctions. If there is no attachment to temporal happiness, one can never find reason to discriminate. The attachment to happiness arises from the attach-

ment to "I" which is based on the conception of self-I. This conception and all its objects are totally illusive. If that ignorant conception and all its objects were true, those three distinctions (enemy, friend, stranger) should exist from countless previous lives until now and should exist even after we are enlightened. It loses the meaning of Buddha because the enlightened being is called Buddha because he removed the distinctions and illusions. Therefore, this discrimination is not true. The present friend, enemy, stranger has not always been our friend, enemy, stranger from countless lives. Even the enemy of last year might be a friend this year. An enemy of this morning may be a friend of this afternoon. It may change within this hour. It all changes because of food, clothing and reputation. "Pung sang key shoo wa". If one tries to befriend an enemy for a moment, then he becomes your friend. The same thing occurs when one treats a friend as enemy. Therefore, knowledgeable ones are never attached to friends or enemies by understanding the impermanance of these relationships. And, also said the Buddha, "The father becomes son in another life, mother becomes wife, enemy becomes friend, it always changes. Therefore there is nothing definite in Saṁsāra."

Generally, there is no reason to retaliate on one's enemies or help one's friends with partial mind. Those two actions are done to help oneself. Those two negative actions created by negative impulse often result in prolonging the three sufferings. (I. Changeable suffering-temporal happiness, so he warms himself, then he is too hot etc. 2. Suffering of suffering-eg. illness or worry is suffering beyond the regular suffering of Saṁsāric life. 3. Cause of suffering-eg. ignorant conception of "I"). Besides that, these two actions can cause one to remain in the three lower realms (animals, pretas, hells) for countless aeons. They leave a negative impression on the mind. The impression ripens into negative action and causes more suffering to follow *ad infinitum*. The afflictions are not created by the enemy himself but, by myself. The ignorant conception of "I" of my previous lives, afflicted others, and its results return to me in this life. From sūtra, "I have killed all of you before and was chopped by you in previous lives. All of us have killed each other as enemies. So why should you be attached to each other?"

To quote an Indian Paṇḍita, Santi Deva, "Do not retaliate an attack, because this retaliation only brings more suffering."

Therefore, there is no reason to retaliate. On whom should we retaliate? We should retaliate on our worst enemy—the ignorant conception of "I", which causes all the suffering.

If we really check up where the friend is and where the enemy is, the friend or enemy can never be found on any part of their body.

Whenever we prove that these are mere name, we can clearly see ourselves being foolish and childish.

16. WAS SŪKARAMADDAVA A VEGETARIAN FOOD?

DR. JYOTIR MITRA, VARANASI

There is divergence of opinion among the scholars regarding the Sūkaramaddava, the last meal served to The Lord Buddha. The present paper attempts to prove that it was non-vegetarian food on the basis of scientific approach and refutes its vegetarian origin by the evidences of Medical and Non-medical works. It corroborates the theory that it was pork.

17. THE CONTRIBUTION OF THE BUDDHIST EDUCATION TO ORIENTAL CULTURE

SUBODH KUMAR MUKERJEE, CALCUTTA

1. Buddhism was a reformation and reactionary movement against the Brahminical rites and rituals, sacrifice, casteism, supremacy of the brahman, authority of the vedas. It was based on rational thinking, opposed to any metaphysical dogma or speculation. It reigned in India for more than 1500 years and then it was merged with Hinduism. The Buddha had not to crusade for making his tenets almost permanent in India. The ground was favourable and the Buddha made full use of it. It had a popular appeal. The fundamental causes of appeal were love, amity and fellow-feeling. He was a believer in goodliness not in godliness. He did not preach any magic or miracle in his Dharma. In his Parinirvani he advised his people to work out their own salvation. The Lord advised all the controversial questions like god or soul.

It was democratised and internationalised by Aśoka's missionary activities—western Asia, North Africa and South Eastern Europe. From central Asia it spread to China. From China to Korea and from Korea to Japan. In Tibet, Burma and Ceylon it spread.

2. *A new phase of Brahmanism*

Monastery or a vihāra was a fedreation of different individual groups and pupils. Monastery took the place of Gurukula, in the Brahmanical period. Each monk had equal number of votes. Education was open to all. It was not confined within the 'Dvijas' or 'Twice-born' in the Brahmanical period. It was really democrate in character. The duties of the teachers were rigidly enjoined. The teachers neglecting their duties were not immune from punishment, embodied in the Pālisikkhā. The influence of monastic education was great in other oriental countries, specially in Burma, Ceylon and South-Eastern Asia. The old monarchical system of education was replaced by democratic system. Through Buddhism encouraged a life

of separation from the world and the suppression of desire, it did not, like Brahmanism, advocate asceticism and bodily mortification. They preached a golden way, avoiding two extremes of life.

Development of vernaculars in India during Ashoka's rule. Bhandārkar's attitude towards Ashoka, who laid more special emphasis on 'Sīlas' than the fundamental doctrines of Buddhism.

Buddhism has unified many oriental countries. In logic, philosophy, medicine, popular education—its contribution is supreme in India and outside.

18. DIVISIONS AND SUB-DIVISIONS OF BUDDHISM IN MALWA

S. M. PAHADIYA, UJJAIN

The divisions and sub-divisions of Buddhism in Malwa seems to have started from the time of Mahātmā Buddha. During this time, a sect called Āvantaka after the name of Avanti Province appears to have been founded by Mahākaccāna who was formerly a priest of the king Pradyota. It is very likely that the *bhikṣus* whom Yaśa called at the time of the Second Council belonged to this sect. The southern and northern texts mention a number of schools most of which came into being before Aśoka's time.

The schismatic tendencies continued in the time of Aśoka, as is clear from Sānchi edict, which was connected with the Third Council. An inscription of the third or second century B. C. found at Kasarawad speaks of '*Bhutiye Saghas*'. This phrase, probably, represents a *Saṁgha* of the people of a new sect (under the name *Bhutiye*) that was particularly confined to this area.

During the Śuṅga-Sātavāhana period, Haimavata school became popular owing to the teachings of the powerful *ācāryas* of this sect. An imprecatory inscription of the first century B. C. found at Sānchi makes it clear that dissensions by that time became so serious that the Theravādins (of Sānchi) even apprehended dismemberment of the components like *toraṇa* ànd *vedikā* of their sacred edifices by a non—Theravāda community.

Under the Western Kṣatrapas, Mahāyāna sect arose, as is evident from the images of Buddha and Bodhisattva found at Sānchi. During the Gupta period, Mahāyāna reached its climax. Sānchi had, then, become almost a complete centre of Mahāyāna. Bāgh was another centre of this new sect. The prevalence of this sect in Malwa becomes clear from Varāhamihira's *Bṛhat-saṁhitā* also. However, Hīnayāna, though divested of its vitality, had not completely died out till then, as evidenced by Mandsor inscription. Hieun Tsang and I-tsing have also spoken of the Sammitīya (another name of the Āvantaka) school of Hīnayāna sect in Malwa.

For sometime, Mahāyāna and Hīnayāna both persisted nominally during the early Mediaeval period. But, later on (esp. after the tenth century A. D.) Vajrayāna cropped up, and as a result, Buddhism declined.

19. THE CONCEPTION OF NIRVĀṆA IN EARLY BUDDHISM

VISHWANATH PANDEY, BOMBAY

Nirvāṇa is the most important concept of Buddhist Philosophy and it has been, for obvious reasons, the ground of endless controversy ever since Buddha delivered his first sermon at Sārnātha, twenty-five hundred years ago. A pragmatic man as Buddha was, he did not encourage metaphysical speculations regarding the nature of the ultimate and concentrated his whole being on the problem of how to destroy the sufferings of life.

The way that Buddha discovered for the said goal is mental culture which consists of living a virtuous life, practice of meditation and cultivation of intuitive insight, the ways well known in ancient India. Buddha thought that the practice of mental culture purifies the psycho-physical being (five aggregates) of a man, that is of 'Buddha', and thus alleviate all sufferings of his life. A Buddha is, while he is alive, a free being having destroyed the seed of his future life. And in the absence of this deed or Karma, and being devoid of any underlying reality like Self or Ātman, a Buddha brings a total end to the cycle of life and death in future.

This picture of life and its consequent negation in nirvāṇa has invited a lot of controversy from scholars who, in the face of conflicting evidences in the Pāli scriptures in the matter, are forced to hold mutually conflicting opinions on the subject of nirvāṇa.

Scholars are usually found to hold three main views in this matter. Some of them hold that nirvāṇa is a positive state while the others believe it to be a negative state. A third group of thinkers describe it as a transcendental state and equate it with Mokṣa of Vedānta.

Looking to the nature of apparently conflicting evidences in the Pāli canonical literature it is natural to draw such divergent conclusions regarding the nature of nirvāṇa. All the views referred to above can be shown to be having some support in the Pāli canonical literature.

But, if one were to evaluate the problem of nirvāṇa in the light of general temper of Buddhist Philosophy of which the nirvāṇa is logical culmination, one can assert that nirvāṇa is, looked from the ethical point, a Supreme End; but, looking to the metaphysical and psychological assumptions of early Buddhism, nirvāṇa (parinirvāṇa) would be nothing but Absolute Negation (Sunna). Positive qualifications generally apply to nirvāṇa-while-living (Sopādhiśeṣa-nirvāṇa) which is a psychological state of absolute mental purity and freedom.

PB-20

20. THE ROLE OF ŚRAMAṆA SAṀSKṚTI IN DEVELOPING HUMANISM

M. S. RANADIVE, SATARA

Saṁskṛti means to civilise the life, to mould the mind and to clean the thoughts. One becomes a Śramaṇa by equanimity. He is a Brahmin by practising penance, celibacy, self-restraint and conquest of the senses. This is the true Śramaṇa and Brāhmaṇa Samskṛti.

To create humanitarian feelings in mankind, many Seers in various situations propounded to live, speak and work together like brothers and make the Universe a 'Vasudhaiva Kuṭumbakam'. By avoiding sinful deeds and accepting auspicious ones, one should walk the model path with the progress of the soul and thus reach the highest goal—Paramātmapada.

But Vedas divide society into Brahman, Kṣatriya, Vaiśya and Śūdra, who are supposed to be the product of the various limbs of Brahma, the Creator. But the modern mind cannot appreciate this system.

In the beginning, these classes were to be divided by the deeds of the persons; but subsequently it became the fixed hereditary system and so the person began to be one by his birth.

Having composed Mantras, Brahmins persuaded kings to perform Yajñas and to give alms in the form of money, cows and ladies, full of ornaments. The more they responded the more greedy the Brahmins became and began to change and insert some new things of personal advantage in the religious books so as to establish the supremacy of Brahmins. In this way, the class system became the victim of selfishness and lust.

The great Mahāvīra and Gautama Buddha, both in Śramaṇa Saṁskṛti, preaching in Prākrit, the mass language of the time, tried to relieve society from such a selfish and cruel class system. They taught, 'Man is niether Brahmin, nor Kṣatriya, nor Vaiśya, nor Śūdra by birth, but he becomes one only by his deeds.'

With the broad-minded teachings, based on Karma of Śramaṇa Saṁskṛti, all, including sinners and low caste persons like Harikeśibala, Citra, Sambhūta, Yaśoja, Sopāka, Sunita, Āmrapāli, Kośā, Vimalā, etc., could uplift their lives.

Seers always tried to create humanism among mankind and developed it; but their selfish successors gave birth to the ideology by affixing and deciding the caste of a person by birth and created feelings of separatism.

If we believe in humanism, if we want to create true humanity, we should love mankind and keep feelings of enmity away.

21. THE ORIGIN AND EXPANSION OF THE ŚAILA SCHOOL OF BUDDHISM

SWAPAN KUMAR SARKAR, CALCUTTA

The Pāli, Chinese and Tibetan Buddhist texts record the origin of the Śailas from the Mahāsamghika school in the period between B.C. 383 and 283 B.C. The Śailas comprised three schools, viz. the Caityaśailas, Aparaśailas and Uttaraśailas. Tāranātha, suggests that the Caityaśailas and Purvaśailas were identical with each other. Striking similarities in doctrinal views of the two schools establish the accuracy of Tāranātha's statement. It is mentioned by Vasumitra and Tāranātha that one Mahādeva who resided in a mountain called Caitya was the founder of the Caityavāda school from which stemmed the other Śaila sects. The Śailas flourished in Amarāvatī, Dhānyakaṭaka, Nāgārjunikoṇḍa and in some adjoining regions of Andhra where Buddhism seems to have been introduced in the 2nd century B.C. by some radical Buddhists who had to migrate to the South in search of new homes. Inscriptions referring to the Śailas have also been found in Kanherī, Nāsik, Ajantā and Junnār caves of Western India. Buddhism, introduced by the Śailas, soon assumed the popular aspect because this began to reflect the thoughts and opinions of the commoners. During the rule of the Sātavāhanas the whole of the trans-Vindhyan region had attained prosperity in trade, commerce, agriculture, economy, politics and martial power. The sumptuous monasteries had grown up. These were instrumental in peaceful development of the Indian hinterland. That the Śailas maintained cordial relations with kings, merchants, bankers and all classes of people is evident from the names of donors inscribed on many caityas and lenas of Deccan and Western India. Generous gifts to the abbeys were also made both by the Śaila monks and nuns who, according to early Buddhist practices, had to distribute all their worldly possessions prior to their admission into the order. Thus the Śailas upholding the unorthodox ideas of the Buddha's religion paved the way for the advent of Mahāyānism.

22. PĀLI LITERATURE AS A SOURCE OF GEOGRAPHICAL INFORMATION

SUKUMAR SEN GUPTA, CALCUTTA

Of the literary sources for a systematic exposition of ancient Geography, Pāli literature is undoubtedly the most important; considerable materials, regarding the geographical knowledge of the ancient Buddhists about India and the countries outside this vast sub-continent, lie strewn over

the pages of Pāli canonical and Post-canonical literature. In this paper, an attempt is made to estimate the relative value of the various Pāli works that serve as aids to the reconstruction of the historical geography of ancient India.

23. BUDDHISTS AND THE VALIDITY OF VEDIC SCRIPTURES

KARUNESHA SHUKLA, GORAKHPUR

The traditional Brahmanic thinking regards the Buddhist systems as 'Nāstika' in as much as they do not attach any importance to the validity of the Vedas. Instead, they give an important place to the Buddhist Āgamas, the Mahāyāna sūtras, the Prajñāpāramitās and the like.

The present paper seeks to examine the whole question in the light of the 'āgama-prāmāṇya' and its refutation by the Buddhists. Specially, the views of Dharmakīrti, Śāntarakṣita and Ratankīrti have been presented in the light of their detailed confutation of the traditional Brahmanic view-point. Incidentally, the views of Nāgārjuna, Maitreya, Asaṅga, Vasubandhu and other Buddhist authors have also been referred to.

24. PĀLI ANACCHARIYĀ

GANESH UMAKANT THITE, POONA

The word *anacchariyā* (not wonderful) is an adjective often used in connection with Gāthās (sung verses). The word is understood in different meanings by the various interpreters. I have pointed out how simplicity and the quality of absence of any wonderfulness was regarded in vedic and early Indian literature by refering to vedic *anatidbhutā* (RV VIII 90.3), meaning "not very much wonderful)" an adjective of brahmans (hymns). This same thought is expressed in RV. VII. 61.5 where the songs are described as devoid of any "wonderful (*citra*) and mysterious (yakṣa). The word *anacchariyā* therefore, need not be farfetchedly translated as "very wonderful" etc.

25. ADDITIONS TO THE STUDY OF *NIRAGGAḶA*

GANESH UMAKANT THITE, POONA

In this paper some occurrences of the word *Niraggaḷa/Nirargala* etc,. have been newly brought forward. In the Mānavaśrauta-Sutra III.18.4 the

word Nirargala is used in connection with the offering of "Sap of all the trees". This offering takes place in the course of Sarvamedha. Thus the technical sense of the word Nirargala in the Brahmanical Śrauta-ritual is an "Offering of sap of all the trees" which is called *Nirargala* ("unbarred" or "Unlimited") because there is no limit to the trees the sap of which is to be offered. This meaning is totally unknown to the authors of Epics and Purāṇas as well as the authors and commentators of Pāli and Buddhist Sanskrit works. Therefore, the word is sometimes used as the proper name of a sacrifice (probably of Sarvamedha), sometimes, as an adjective of a particular sacrifice (e. g. Aśvemedha, or Sarvamedha) and sometimes as an adjective of the sacrifices in general. It is, therefore, essential to interpret the word in its context everywhere.

26. मार-विवेचनं

डॉ० महेश तिवारी शास्त्री, नालन्दा

पालिपरम्परायं मारकथा बाहुल्लेन दिस्सति । तत्थ मारो कुसलपटिपक्खो अकुसलोव बुद्धत्तपटिपक्खरूपेन वण्णितो । सो किर एको देवपुत्तो कुसलक्खेत्ते अन्तरायकारको च । भगवतो बुद्धस्स महाभिनिक्खमनकालतो पट्ठाय याव महापरिनिब्बाना सो कालं कालं तं उपसंकमति, उपसंकमित्वा च तथेव कातुं याचति, येन भवविनिबन्धनं अब्बोच्छिन्नं भवेय्याति । बुद्धो "सो पापिमा मारो" ति विजानित्वा तं तत्थ तत्थ गरहति । अञ्ञासु परम्परासू पि एवरूपस्स कण्हपक्खपरिवारितस्स एकस्स देवस्स वा असुरस्स वा अक्खानं उपलब्भति ।

अपि च को अयं मारो नाम ? पोराणकेहि आचरियेहि अस्स पञ्च पभेदा वण्णिता, यथा खन्धमारो, किलेसमारो, मच्चुमारो, देवपुत्तमारो, अभिसंखारमारो च । आधुनिकेहि अयं एका मानसिका अकुसला भावना ति कथित, या कुसलभावनाय दुब्बलत्तं दिस्वा कालं कालं उदाति तत्थ विभवं उप्पादेतुं वायमति च । अयं मञ्ञाना न सुन्दरा । कस्मा ? भगवतो बुद्धस्स बोधिलाभक्खणतो पुब्बे ताय काचि संभावना पि भवेय्य, अपि च यदा बुद्धो सकलं अकुसलं झापेत्वा अरहत्तं पापुणि, सम्मासम्बोधिं अधिगच्छि, तदा आसवविरहितस्मि चित्तस्मि तथा-विधाय अकुसलभावनाय ठानं नत्थि । तस्मा मारो न केवलं देवपुत्तो न अकुसलभावना वा, अपि च अयं किर भवपरम्पराय पतिरूपो । यथा हि भगवा बुद्धो भवपरम्पराय निरोधस्स पतिरूपो पथेव मारो ताय साधकस्स च । यत्थ यत्थ भगवतो बुद्धस्स ताय निरोधत्थाय वायमनं, तत्थ तत्थ तस्स ताय अभिपुढ्डिया वायामो ।

27. THE KILLING AND ITS ETHICAL IMPLICATIONS

VEN. TRAN-HOAN-TRUONG (SUPESALO) OF SOUTH VIET-NAM, NALANDA

The Buddhist philosophy maintains the theory of kamma and re-birth. It is said that a being goes to different states of existence according to the

actions done by him. In other words, a good action leads one to *Sugati* or a good state of life and a bad kamma takes him to *Duggati* or a bad state of existence.

Killing is one of the *Akusala kamma* (immoral action). It is *Pāṇāti-pāta* in Pāli. The term *Pāṇātipāta* means life taking or killing, slaughterin of a living being etc. The word *Pāṇa* means a breathing thing or a being. In its ultimate sense, the term *Pāṇa* is indicative of *Jivitindriya* or life force. The other terms are *Ati* and *Pāta*. *Ati* means consciously, *Pāta* is depriving. Thus depriving the life of a being consciously is what the term *Pāṇātipāta* means.

It is a physical action which mainly appears through the body door or *kāyakamma.* Sometimes it also appears through the vocal door. Thus-it is a type of life-taking volition which appears at either the body door or the vocal door and generates effort to cut off the living force in a particular being, being fully aware that the being who is going to be deprived of its life is a living one. As far as animals are concerned, it is a slight offence in the case of a small creature, and a great offence in that of a large one, because of the greatness of efforts, and owing to the greater size of the object. In the case of human-beings, it entails a small offence in the case of a being of small virtue, and a great offence in that of a being of great virtue.

The killing of *Pāṇātipata* is materialised when five factors are at work viz. (1) There should be a being who is going to be deprived of his life. (2) The consciousness that the being is a living one. (3) Presence of intention of killing. (4) The effort with such an idea and (5) The consequence, of which is death.

There are six ways to kill (1) killing by one's own hand, (2) on instigation, (3) by missile, (4) by permanent devices, (5) by art (6) by potency. When it is materialised, it leaves its impression on the consciousness technically called *vipāka.* The accumulation of such resultant consciousness influences the present life and shapes the future one.

28. PALI INSCRIPTION FROM AMVALESHWAR

V. S. Wakankar, Ujjain

Amvalshwar is an ancient site 12 miles to the west of Mandasaur. Here during an archaeological survey Shri Jagadish Chandra Joshi discovered an octogonal limestone pillar having a Brahmi Inscription. He brought it to my notice, I visited the site and deciphered it. This is one of the earliest Pāli inscription in Aśokan Brāhmī and throws much light on contemporary political conditions. The inscription refers to Shri Kaliver of Poṇa dynasty who established the stone piller after defending the Nothern country from some formidable attack. He with his son and wife jointly erected the pillar.

29. BUDDHIST REMAINS IN UJJAIN

V. S. WAKANKAR, UJJAIN

Ujjain has been since antiquity a seat of Śaiva Worship but since Aśoka became Mahākumar and was sent to this city to rule this part of the country, Buddhism played an important role in socio-cultural activities in Ujjain. Aśokan Stūpas, Elephant, Bull and Lioness Capitals have been discovered in and around Ujjain. Beads pendants and terracotta figures related to Buddhism have been obtained from the ancient site of Ujjain and the finds are now enriching the University and Bharati Kala Bhawan museums of Ujjain.

The paper deals in details about these antiquities associated with Buddhism.

PR—PHILOSOPHY AND RELIGION SECTION

1. A PEEP INTO THE CONCEPTS OF CAUSE AND INSTRUMENT

[A comparative study of the stances of the grammarians and of the logicians on the proposed issue]

RAMANAND ACHARYA, BOLAPUR

1. More or less unity on the concept of cause—Affinity with the definition of the same, proposed by Carveth Read.

2. Concept of the Karaṇa-similarity and dissimilarity between the two, the grammarian and the Naiyāyika. Similarity: Both cognise Karaṇa as Viśiṣta Hetu or the cause endowed with some speciality.

Dissimilarity: Regarding the nature of speciality.

3. Naiyāyika's stand:

Speciality of the Karaṇa—Vyāpāravattā or operativeness-Naiyāyikas think karaṇa in relation to substance and quality, action and negation.

4. Grammarian's stand:

The grammarian cognises karaṇa in relation to action only, because Karaṇa, in his opinion, is one of the Kārakas.

5. The ontological categories are four in number, according to the grammarians. The same are seven in number according to the logicians.

6. Of the four, the sāmānya or the universal is eternal or akāraṇa. The Vaiyākaraṇa, therefore, says Dravyādisādhāraṇam hetutvam, or Dravyādiviṣayo hetuḥ.

7. An historical sketch of the association of Vyāpāravatta with gramma-rian's conception of Karaṇa.

8. Difference between hetu and Karaṇa, proposed by the Vaiyākaraṇa.

9. According to the vaiyākaraṇas the hetu may be of two types: one is Nirvyāpāra and the other is savyāpāra.

All Savyāpāra hetus, in the logician's viewpoint, are the karaṇas.

10. Conclusion: In the Naiyāyika's view, the field of the instrument is extensive and that of the cause is intensive; while, in the Vaiyākaraṇa's view, these are to be known *vice versa*.

2. VEMANA—A PRACTICAL PHILOSOPHER

Dr. G. Appa Rao, Madras

It is a general belief that Vemana, born in an atmosphere of Veera-Śaivism, led a sensual life in his early days and later became a Yogi. Authors differ in their views about Vemana's life due to the inclusion of many spurious verses in the collection of Vemana verses. He was a great believer in the economy of words and hence the entire collection of over 5000 verses now presented to us might not have been his own. From his verses we find in him a humanist, more devoted to labour, compassion and discrimination and led a life of devotion coupled with knowledge. He hated stone worship and all religions, to him, was one and the same. To him there is only one God and he hated no God or religion or caste and creed. Humanism was his religion and all human problems were his problems.

3. THE PROBLEM OF CAUSATION IN VI CH. OF CHĀNDOGYOPANIṢAD AS INTERPRETED BY ŚAṄKARĀCARYA

R. N. Aralikath, Tirupati

One of the old riddles viz., 'was there a first cause?' 'What is its nature?' forms the topic of this chapter of the Upaniṣad? It is said that where science ends philosophy begins, and this applies appropriately in this context here as modern science too, has not given any satisfactory explanation of the universe. It is the seer of this Upaniṣad who explains the evolution of this universe from *Sat,* being with consciousness—the first cause. *Sat* willed that it may expand and multily, so it producėd light-Tejas. Tejas willed and produced water. The spirit in water willed to become manifold and all the living things of the world are produced therefrom. This process is called Tripartite (Trivṛtkaraṇa), which explains the composition and formation of entire phenomenal world. It is the *Sat* that lies behind all this. That out of this one, non-dual "*Sat*" only, the entire world has been evolved is very vividly explained on the strength of analogy of growth of a big fig tree with several branches from the unperceivable and subtle substance inside the tiny seeds. The question why all pervading cause is not perceived clearly is answered by a very graphic and modern laboratory--method of illustration, a lump of salt is dissolved in water and disappears but is present in every part of it. So is the *Sat*, though not seen by the physical eyes, immanent in everything in the Universe. It is here that the famous sentence "Tat-tvam-Asi" one of the fundamental tenets of Advaita occurs and Śaṅkara convincingly brings home the truth. The question as to how we have to get the

knowledge of this imperceptible *Sat* is answered by another analogy of a man carried away from his own country blind-folded by robbers and his seeking the help of friends to recover the use of his eyes and to find his way home; so also the spirit of enquiry and help of 'Guru' are the means that he suggested to gain the knowledge of this *Sat*. Importance of jñāna, and non-difference of cause and effect lend support to Śaṅkara's tenet rather than that of Rāmānuja or other Ācāryas. This is what is attempted to be shown in this paper.

4. THE CĀTURMĀSYA-VRATA-SAMAYA-NIRṆAYA OF PṚTHVĪCANDRODAYA

DR. S. M. AYACHIT, NAGPUR

Pṛthvīcandrodaya is a very old writer on dharamśāstra cited by Hemādri in the 13th century. He had written a huge work (mahā-nibandha) Dharmatattvakalānidhi, which is not mentioned in the Catalogus Catalogorum of Aufrecht. Except for some portions, this work is known only by name. Recently, a fragment from it was discovered by the author of this article. This tract deals with the caturmāsa vrata and forms part of his Samaya-prakāśa, which is one of the ten volumes of his larger work. The caturmāsa vrata offers some topics for discussion, and the present article discusses some of them in the light of the available material and tries to assess the importance of Pṛthvīcandrodaya.

5. THEORY OF SINGLE SOUL AND MANY SOULS IN POST ŚAṀKARA ADVAITA VEDĀNTA

DR. BHAKTI, DELHI

Regarding mokṣa different views are prevalent in the Post-Śaṁkara advaita-vedānta and these views have led to the rise of single soul and many souls theory (ekajīvavāda & anekajīvavāda). According to Ekajīva-vādins, merger into Brahman and cessation of Īśvara and Jīva (the imagery products of the empirical world) is mokṣa. According to anekajīvavādins, empirical world is the product of avidyā residing in different jīvas. Complete cessation (Prapañca vilaya) comes to one whose avidyā is totally removed. But the world remains in the same form to the unliberated souls.

An attempt to bring out the different views of the Post Śaṁkara Advaitins, which further gave rise to various schools of ekajīvavāda and anekajīvavāda, has been made here.

6. पुराणों में धार्मिक व्रतोत्सवों का अध्ययन

डॉ. (श्रीमती) पद्मा भार्गव, सागर

महापुराण भारत की अतीतकालीन हिन्दू संस्कृति के गौरव-प्रतीक हैं। पौराणिक काल के धार्मिक उत्सवों का स्वरूप जानने के लिए तत्कालीन धर्म के विषय में संक्षिप्त रूप से जानना आवश्यक है, क्योंकि उत्सव प्रायः देश और काल के प्रचलित धर्म से संबद्ध होते हैं। देश की राजनीतिक स्थिति, युद्धादि का अभाव और आर्थिक सम्पन्नता उत्सवों की वृद्धि में सहायक होती है। पौराणिक धर्म आर्य और आर्येतर जातियों के पारस्परिक सम्पर्क में आने के परिणामस्वरूप विकसित हुआ। आर्यों की रीति-नीति, रहन-सहन आर्येतर जातियों से भिन्न थी, वे यज्ञ को सबसे अधिक महत्त्व देते थे और इन्द्र, अग्नि, मित्र आदि इनके प्रमुख देवता थे, किन्तु जैसे-जैसे आर्य पूर्व और दक्षिण की ओर बढ़े, आर्येतर जातियों से उनका मेल-जोल बढ़ा और फलस्वरूप एक नई संस्कृति और धर्म का निर्माण हुआ, जिसे कालान्तर में हिन्दू धर्म अथवा सनातन धर्म कहा गया, इस धर्म के प्रचार के साथ यज्ञादि क्रियाओं का महत्त्व कम हो गया और यज्ञ के स्थान पर मूर्ति पूजा और भक्तिवाद पर अधिक बल दिया गया। ब्रह्मा, विष्णु, शिव आदि देवताओं को मान्यता दी गई और उनसे सम्बन्धित सम्प्रदाय बन गये। इन सब सम्प्रदायों को मानने वाले अपने विशिष्ट इष्टदेव का पूजन और अर्चन करते थे तथा उनसे सम्बन्धित विशेष तिथियों पर उनके सम्मान में उत्सव मनाते थे।

पुराणों में उपलब्ध धार्मिक उत्सवों का वर्गीकरण दो मुख्य विभागों में किया जा सकता है—(१) देवताओं से सम्बन्धित वे उत्सव जिनको सब मनुष्य मिल-जुलकर एक दिन अथवा कई दिनों तक मनाते थे तथा उनके माध्यम से मनोरंजन करते थे। (२) देवताओं से सम्बन्धित वे व्रत जिनमें देवताओं की उपासना के साथ-साथ उत्सव का भी समावेश था। पी. वी. काणे के अनुसार पौराणिक व्रत और उत्सवों को एक दूसरे से पूर्ण रूप से पृथक् करना कठिन है, क्योंकि उत्सवों में धार्मिक अनुष्ठान तथा व्रतों में उत्सव का समावेश रहता है।

यहाँ पर हम सर्वप्रथम सार्वजनिक धार्मिक उत्सवों की संक्षिप्त विवेचना करेंगे। तीर्थ स्थानों पर विशेष तिथि को जुड़ने वाले मेले भी इसी शीर्षक के अन्तर्गत आते हैं। देवताओं के जन्म-दिवस भी समारोह पूर्वक मनाये जाने का पुराणों में उल्लेख है। इन उत्सवों में राजा से लेकर रङ्क तक प्रसन्नता से सम्मिलित होते थे।

तत्पश्चात् पुराणों में उपलब्ध साम्प्रदायिक व्रतोत्सवों का संक्षिप्त रूप से अध्ययन करेंगे। इनमें वैष्णव, शैव, शाक्त, सौर और गाणपत्य व्रतोत्सव प्रमुख हैं। कुछ व्रतोत्सव गौण देवताओं से भी सम्बन्धित हैं, उदाहरणार्थ लक्ष्मी, सरस्वती, कुबेर, आदि। नदियों, पर्वतों एवं वृक्षों से सम्बन्धित व्रतोत्सवों का उल्लेख भी पुराणों में प्राप्त होता है।

पुराणों में बहुदेवतावाद का प्रतिपादन होने पर भी अनेकता में एकता की भावना पाई जाती है तथा उनमें सब सम्प्रदायों में पारस्परिक सहयोग की भावना प्रदर्शित की गई है।

धार्मिक उत्सवों से भक्ति, उपासना और मनोरंजन के अतिरिक्त समाज का कल्याण भी होता था।

7. अथातो ब्रह्मजिज्ञासा

श्री अमूल्य कुमार भट्टाचार्य, गौहाटी

भगवदवतारः श्रीकृष्णद्वैपायनो वेदव्यासः तापत्रयदग्धानां कलियुगगतानां जीवानां धीह्लासं ज्ञानचक्षुषा दृष्ट्वाऽनुभूय च मनसि तेषां भाविदुःखमुन्मार्गगतान् तान् भागवतधर्मे संस्थापयितुमुपनिषन्महावारिधिमन्थनानन्तरं शारीरकमीमांसारूपममृतं तेभ्यो ददौ । तस्याञ्च सूत्रकारेण निवद्धायां शारीरकमीमांसायाम् 'अथातो ब्रह्म जिज्ञासे'–ति प्रथमं सूत्रम् ।

मुमुक्ष्वनुग्रहाय श्रीसनत्कुमारसन्ततिप्रवर्तकैराद्याचार्यैश्चक्रावतारैः श्रीनिम्बार्कपादैस्तदनुगामिभिश्चाचार्यंवर्य्यैर्यां द्वैताद्वैतरूपां पद्धतिमवलम्ब्य सर्वजनसुखाववोधाय व्याकृतं तामेव सरणिमनुसरता मयाऽपि द्वैताद्वैतपरं व्याख्यानं विदुषां पुरत उपस्थाप्यते ।

अत्र 'अथ' शब्दोनन्तरमित्यर्थेप्रयुक्तः । न च मंगलार्थे । परब्रह्मप्रतिपादकस्य ब्रह्मसूत्रस्य स्वभावत एव मंगलमयत्वात् । न वाऽर्थान्तिरे प्रयुक्तः, पूर्वनिर्वचनाभावात् । 'अत' इति शब्दो हेत्वर्थकः । सांगं वेदमधीत्य वैदिकयागादीनां कर्मणाम् क्षय्यत्वं दृष्ट्वा 'प्लवा ह्येते अदृढा यज्ञरूपा' (मु. उ. २.२७), 'क्षीणे पुण्ये मर्त्यलोकं विशन्ति' (गीता ९.२१),' आब्रह्मभुवनाल्लोकाः पुनरावर्तिनोऽर्जुन' (गीता ८.२६) इत्यादिकं सम्यग् ज्ञात्वा, 'कस्मिन्नु भगवो विज्ञाते सर्वमिदं विज्ञातं भवति' (मु. उ. २.२३) इति समुत्पन्नायां जिज्ञासायां 'समित्पाणिः श्रोत्रियं ब्रह्मनिष्ठं'(मु. उ. १.२.१२)गुरुमभिगम्य तत्पादपद्मपरिचर्यया तं सन्तोषयन् 'मामुपेत्य तु कौन्तेय पुनर्जन्म न विद्यते' (गीता.८.२६) इति श्रीमुखोक्तवचनं स्मृत्वा गुरुभक्त्येकहृदयो मुमुक्षुः शिष्यो ब्रह्मणो बृहत्तमस्य विश्वस्य स्थेमसृष्टिलयमोक्षैककारणस्य स्वभावतोऽपास्तसमस्तदोषस्याऽशेषकल्याणगुणगणैकमन्दिरस्य चिदचिद्-भिन्नाऽभिन्नस्य ब्रह्मरुद्रेन्द्रवन्द्यस्य वासुदेवस्य जिज्ञासां सततं कुर्यादिति शम् ।

8. THEORY AND PRACTICE OF PUNISHMENT, AS RECORDED IN VARDHAMĀNA UPĀDHYAYA'S DAṆḌAVIVEKA

DR. BHABATOSH BHATTACHARYA, BHATPARA

Though M. M. Dr. P. V. Kane was not in a position to utilize the printed edition of this work in his *History of Dharmaśāstra*, just a year before the publication of M. M. Kamalakṛṣna Smṛtitirtha's edition of *Daṇḍaviveka*, yet he has done sufficient justice to both Vardhamāna Upādhyaya and the *Daṇḍaviveka* in the appendix portion of his above work by adding a half-column note each to the author and the work. He has also with uncommon insight made two significant remarks on his sections on Kullūka Bhaṭṭa (of Bengal) and Caṇḍeśvara (of Mithilā) respectively about 'frequent mention of the views' of the former, by the *Daṇḍaviveka* and about the important fact that the *Vivādaratnākara* of the latter, who was an almost immediate provincial predecessor of Vardhamāna Upādhyāya, 'formed the basis of..........the *Daṇḍaviveka*.'

The present writer's English translation of this work has been completed some months ago, along with the exhaustive identification, in the body of the work, of the copious quotations from numerous ancient and mediaeval authorities, which was lacking in the printed edition of the text and correction of its misreadings in the foot notes of the translation. Dr. Kane's above-quoted remarks about Kulluka and Caṇḍeśvara have now been fully borne out by the multiplicity of quotations from these two works on almost every page.

The *Vivādaratnākara* is, however, not a methodical work on legal disputes (*vivada*), as it has jumbled together indiscriminately civil and criminal matters, which defect has been fully remedied by Vardhamāna, partly because the very title of his work *Daṇḍaviveka*, meaning 'a manual of punishment' (i. e. a treatise on criminal law), demanded it and partly because he was a Judge (*dharmādhikaraṇika*) as mentioned in the colophons of several chapters of his work, having been engaged in the actual administration of justice. The publication of the present writer's English translation of the *Daṇḍaviveka* has been taken up by the Asiatic Society, Calcutta, for inclusion in their *Bibliotheca Indica* and almost half of the work has been printed.

The Saṁskrit text comprises 356 pages, being divided into seven chapters. The first chapter deals with the theory and practice of punishment, while the six following chapters elaborate six specific categories of crimes, viz. murder, theft, molestation of women, abuse, assault and miscellaneous offences. Though all the seven chapters are highly argumentative and interesting, yet the first chapter on the theory and practice of punishment, being a distinct and original contribution of the author on criminal jurisprudence in comparison with the similar other mediaeval works, is the best of all and so we propose to give here a summary of the contents of this chapter from our English translation. The following nine topics have been described in detail in nine corresponding sections of this chapter:—

(1) Vices following the non-punishment of the punishables.
(2) Merits of punishment.
(3) Requisites of the administration of criminal justice.
(4) Responsibilities of assessors.
(5) Enumeration of punishments.
(6) Gradation of fines.
(7) Subject-matter of punishments (or Specific offences and their punishments).
(8) Variations of punishment and
(9) Consideration of the methods of inflicting punishments.

9. BHAKTA NARASIMHA MEHTA-THE GREAT VAṢṆAVA

BYOMOKESH BHATTACHARJI, VARANASI

ईश्वर: परम: कृष्ण: The supreme Lord-Parambrahma Śrī Krişṇa was the "Iṣṭa" of Bhakta Narasimha Mehta of Gujarat. Mahatma Gandhi made Narasimha's Bhajan वैष्णव जन तो.... the hymn of his life.

From the very beginning of Aryan culture Gujarat had been enriched by the inspiration of culture from Ujjayini. Vikramāditya and Siddharāj's times were the golden period of India, for learning and culture. These influences affected the people and literature in Gujarat.

In the end of 15th century Śri Chaitanya revolutionsed Vaiṣṇavîsm. His disciples Rup-Sanatan made Vrindāban a living centre of Bhakti. That Bhakti-movement flooded over Gujarat.

The period of Narasimha according to Prof. Kakubhai Durga Sanker Dave and others is 1413-1480. Dr. K. M. Munshi by his investigation placed it between 1500-1580. i.e Narasimha was contemporary of Mirābai.

Narasimha Sang: गाम तलाजामां जन्म मारो..........(I was born in Talaju-village in the Nagar brahmin family). Narasimha's father and mother were Krishna damodar and Lakshmigouri. In his childhood he associated with Sadhus and danced like Gopis.

Some more songs which throw light on some events in the composer's life and on his thought and philosophy are discussed in this paper.

Narasimha died at a ripe age. He composed about 1650 Padas mainly devotional, philosophic, descriptive of the amours of Radha-Krishna. He composed 16 books. रास सहस्रपदी and श्रृंगारमाला are his excellent works.

His philosophy is simple. He sang:—

हरिना जन मुक्ति न मागे, मागे जन्मो-जन्म अवतार रे,
नित्यसेवा नित्यकीर्तन औच्छव, निरतया नन्दकुमार रे ।।

He desires not salvation, he desires to be born again and again to be able to do daily service to the Lord, participate in the chanting of his names and his festivals and to gaze at Nandakumar for ever with steadfast eyes. Narasimha realised Rāsalila thus:

"I have held the hands of Śri Krişṇa in pledge of love. I do not care for any one else. My manhood disappeared, I started to sing like a maid. My body was transformed. I was one of the Gopis. I intervened as a friend; and soothed the irate Lady Radha. Then I felt the pulsations of delicate emotion and sentiment, and had strange experiences. He who sat and sang with Radha lived in my heart thereafter."

10. YAJÑAPATI UPĀDHYAYA—THE NAIYĀYIKA

DR. GOPIKAMOHAN BHATTACHARYA, KURUKSHETRA

Of the available commentaries of Gaṅgeśa's Tattvacintāmani Yajñapati's *Prabhā* is the earliest. A single available copy of the *Prabhā* (*Pratyakṣa* section) is preserved in the Nationale Bibliothek, Paris and a copy of *Anumāna* portion has been found in the Darbhanga Raj Library. Of the period between Gaṅgeśa (13th Cent. A. D.), and Yajñapati (15th Cent. A. D.), we have no authentic record of the works of Navya-nyāya dialectic. Yajñapati had initiated a school to which belonged Pakṣadharamiśra, Rucidatta Upādhyāya etc. Vāsudeva Sārvabhauma of Bengal profusely quoted and criticised Yajñapati.

A study of Yajñapati's works shows that he was not the founder of the tradition of commentary in the Navya-nyāya dialectic in Mithila, but definitely inherited a long tradition of the Navya-nyāya writers of Bengal and Mithila whose works have not yet come down to us.

An attempt has been made in this paper to trace out the logical thinking in the period between Gaṅgeśa and Yajñapati.

11. SIMILES IN SĀṂKHYA

JIMUTABAHANA BHATTACHARYYA, SURI, (W. BENGAL)

This paper briefly analyses the theory and practice of the figure of speech Upamā in Sāṃkhya philosophical literature. The following points are discussed in it:—

(1) The meanings of the word Upamā comprising all figures of speech based on comparison. Examination of the popular maxims in this connection.

(2) A critical survey of the similes in Sāṃkhya Sūtras and Kārikās.

(3) Comparison of the rhetorical expressions in Sāṃkhya treatises with those in the works on Vedānta and others.

(4) Need of these similes. The power of suggestion of this figure of speech in the most ancient philosophical literature.

(5) An examination of the Socio-cultural elements as revealed in such rhetorical expressions.

(6) The origin of these similes and the influence thereof in later classical literature.

(7) A reflection on the Similes showing the practical sense of our philosophers based on all-embracing experience.

12. THE VRATAS OF NIMĀR REGION OF MADHYA PRADESH

RAMESH KUMAR BILLOREY, CALCUTTA

The practice of observing various vratas by the womenfolk for the welfare of their husbands, children etc., has been current in India from ancient times. Probably the earliest reference to such Socio-religious rites and rituals occurs in the edicts of Aśoka (R. E. IX, Mansehra Text) who, despite his disapproval of these, failed to suppress the popular beliefs and practices.

Among the vratas observed by the female folk in the Nimār Region (Madhya Pradesh), mention may be made of Jirotī and Śitalā Saptamī—the former observed for the protection of children from the evil spirits and the latter, for protecting them from the disease of Small-pox. The women pray for the welfare of their husbands while performing the Vratas of Haratālikā, Somavatī Amāvasyā, Vaṭasāvitrī and Ekādaśī. The non-Aryan elements are obvious in the vratas like Govardhana Pujā, Gangā Pujā, Āmlā Saptamī, Nāgapañcamī and Sankaṣṭī Caturthī which are associated with the worship of the mountain, the river, the tree, the snake and the moon respectively. The ritual of looking at the moon was universally popular in the ancient world. The primitive practice of animal worship has continued to this day and the cow and the bull are worshipped on particular days like Vaja Dvādaśī and Kuśā Amāvasyā. Some of the Vratas like Śītalā Saptamī, Śivarātrī, Nāgapañchmī, Makara Saṅkraānti, Satyanārāyana Pujā and Laksmī Pujā are equally popular in other parts of India. The growth of Brahmanism as well as Socio-economic factors were responsible for gradual transformation of the original forms of these vratas or rites.

The floor and wall decorations in the homes specially prepared by women for particular rites and rituals, viz., Jirotī, Nāgapañcamī, etc., are some of the most expressive folk forms of the region under survey.

While the vrata rites observed by womenfolk in Nimār and those in adjoining areas, such as Malwa etc., are more or less the same, it is interesting to note that the same folk-gods and goddesses are honoured and same vratas are observed in different parts of India, though some times under different names and not without slight variations in the mode of their performance. Besides, the motifs and symbols appearing in the wall and floor decorations associated with these vratas observed throughout India, also reveal, in most cases, common source of inspiration and may be interpreted in the light of common beliefs, practices and traditions inherited from the ancient world.

A student of the folklore will be highly benifited from a comparative study of the vratas and the art associated with them in the Nimār Region with those of other parts of India including Bengāl, Bihār, Orissā, Uttar

Pradesh, Rājasthan and Āndhra Pradesh. While such a study will be helpful in the reconstruction of the ancient history and culture of our vast and varied land, it may also reveal the essential unity that still exists in the realm of Indian folk ritual and art. Intensive field work is necessary for such a study and should be undertaken before whatever remains of the folk beliefs and practices disappears even from the rural scene.

13. जैन-न्याय में हेतु विमर्श

केदारनाथ ब्रह्मचारी, आरा, बिहार

साधन से साध्य के ज्ञान को अनुमान कहा गया है। साधन के अर्थ में हेतु शब्द का भी प्रयोग पाया जाता है। असिद्ध और विवादास्पद वस्तुओं की सिद्धि के लिए हेतु आवश्यक है। 'षट्-खण्डागम' में हेतुवाद का प्रयोग आया है। हेतु के बिना अनुमान का प्रयोग ही सम्भव नहीं। जैन नैयायिकों ने 'साध्याविनाभावित्वेन निश्चितो हेतुः' अर्थात् साध्य के साथ जिसका अविनाभाव निश्चित हो वह हेतु है। इस लक्षण द्वारा त्रयीरूप्य और पञ्चरूप्य हेतु का निरसन हो जाता है।

जैन नैयायिकों ने आरम्भ में हेतु के चार भेद बतलाये हैं—(१) विधिविधिहेतु —— साध्य और साधन दोनों का सद्भाव रूप; (२) विधिनिषेधहेतु —— साध्यविधिरूप और साधननिषेधरूप; (३) निषेधविधि —— साध्यनिषेधरूप और हेतुविधिरूप एवं (४) निषेधनिषेध ——साध्य और साधन दोनों निषेध रूप। इन चारों को हम 'अविरुद्धोपलब्धि, विरुद्धानुपलब्धि, विरुद्धोपलब्धि और अविरुद्धानुपलब्धि' कह सकते हैं। 'अनुयोग-द्वार-सूत्र' में हेतु भेद से अनुमान के पाँच भेद किये हैं—कार्यानुमान, कारणानुमान, गुणानुमान, अवयवानुमान और आश्रयी अनुमान। इस प्रकार आगम में हेतु का स्वरूप और उसके भेद-प्रभेद विकसित होते रहे।

जब तर्क का विकास हुआ और हेतु का विशेष रूप से विवेचन होने लगा तो जैन विचारकों ने तार्किक दृष्टि से हेतु का विश्लेषण प्रारम्भ किया। अनुमान के तीन उपादानों-साधन, साध्य और धर्मी में—साधन या हेतु का विशेष स्थान है। यह गमक रूप से अनुमान का उपादान होता है। आचार्य वीरसेन स्वामी ने हेतु का विवेचन करते हुए लिखा है—

> "हेतुः साध्याविनाभावि लिङ्गं अन्यथानुपपत्त्येक लक्षणोपलक्षितः।
> स हेतुर्द्विविधः साधनदूषणभेदेन। तत्र स्वपक्षसिद्धये प्रयुक्तः साधन हेतुः।
> प्रतिपक्षनिर्लोहनाय प्रयुक्तो दूषणहेतुः। हिनोति गमयति परिच्छिन-
> त्यर्थमात्मानं चेति प्रमाणपञ्चकं वा हेतुः। स उच्यते कथ्यते
> अनेनेति हेतुवादः श्रुतज्ञानम्।" (धवलाटीका–५।५।५०)

साध्य के अभाव में न होनेवाले लिङ्ग को हेतु कहते हैं और वह अन्यथानुपपत्ति रूप है। इसके दो भेद हैं—साधन हेतु और दूषण हेतु। इनमें स्वपक्ष की सिद्धि के लिए प्रयुक्त हेतु को साधन हेतु और प्रतिपक्ष का खण्डन करने के लिए प्रयुक्त हेतु को दूषण हेतु कहते हैं।

इस प्रकार हेतु का विचार वीरसेन स्वामी से आरम्भ होकर अकलंक, विद्यानन्द, सिद्धसेन, हरिभद्र आदि तक चलता रहा। माणिक्यनन्दि ने अपने 'परीक्षामुखसूत्र' में उपलब्धि और

अनुपलब्धि रूप दो प्रमुख भेद बतलाकर उपलब्धि हेतु रूप के सद्भाव-साधक और सद्भाव-प्रतिषेधक तथा अनुपलब्धि रूप हेतु के असद्भाव-साधक और असद्भाव-प्रतिषेधक--ये चार भेद किये हैं। सद्भाव साधक के--स्वभाव, स्वभाव-कार्य, स्वभाव-कारण, सहचर, सहचर-कार्य और सहचर-कारण--ये छः अवान्तर भेद किये हैं। इसी प्रकार अनुपलब्धि रूप हेतु के भी भेद प्रभेद कर कुल २२ प्रकार के हेतुओं को परिगणित किया है। आचार्य विद्यानन्द के मत से हेतु के २८ भेद हैं। अनुमान के क्षेत्र में यह हेतु विमर्श सूक्ष्म चिन्तन का सूचक है।

14. THE CONCEPT OF ŚRĪ-RĀDHĀ AS THE EMBODIMENT OF MAHĀBHĀVA IN BENGAL VAIṢṆAVISM

KARUN KRISHNA BRAHMACHARI, CALCUTTA

Here a brief account of the concept of Srī-Rādhā as the embodiment of Mahābhāva in Bengal Vaiṣṇavism as propounded by Śrī-Rūpa and Śrī-Jīva, will be given.

When in the Transcendental Domain of Love Divine, Anurāga attains a stage of exhilaration and relish, which can be experienced by Anurāga itself only and by no other Bhāva, and when Anurāga in this stage is embellished with the inflamed and exciting sāttvika passions like molten gold, and when this Anurāga reached its zenith in the Supreme Āśraya Śrī-Rādhā and becomes identical with Her very temperament and dispositions, it is called Bhāva, which is otherwise designated as Mahābhāva.

Śri-Rādhā is the Supreme Āśraya or Object of Mahābhāva. Mahābhāva is, therefore, not possible in others, not even in the Mahiṣīs of Dvārakā or in Lakṣmi in Vaikuṇṭha. Mahābhāva is condition *sine qua non* of the Hlādinī aspect of the Intrinsic Potency of Śri-Kṛṣṇa-Bhāgavata.

Mahābhāva is of two kinds, viz., (i) Rūḍha and (ii) Adhirūḍha. (i) Rūḍha-Mahābhāva: When Mahābhāva glows and is brightened with the external manifestations of the eight-fold symptoms of ecstatic emotions, viz., tears of love, tremor or heaving of breasts, horripilation or thrill, perspiration, stupor or dullness, paleness, choked voice or indistinctness of utterances, and trance or swoon or syncope or a fainting-fit, and when five or six of these eight sāttvika-bhāvas are simultaneously and fully manifest and the rest partially, then it is designated as Rūḍha-Mahābhāva.

(ii) Adhirūḍha-Mahābhāva: When in Mahābhāva all the Anubhāvas that follow in the wake of the Rūḍha-Mahābhāva are to the utmost extent manifest and culminate in an experience which is beyond the ken of delineation, it is designated as Adhirūḍha-Mahābhāva. It is again twofold: (a) Modana, and (b) Mādana.

(a) Modana: Modana involves a special heightened charm of the eight-fold symptoms of ecstatic emotions (sāttvikoddipta-sauṣṭhava) and is manifest only in the Rādhā-group.

When the conditions of Modana become uncontrolled and paralysed in love-in-separation and when the eight-fold symptoms of ecstatic emotions (sāttvika-bhāvas) are completely and all at once manifest in all their enchanting bewilderment, it is designated as Mohana.

There are ten different ravings of Śri-Rādhā in Her supreme state of Mohana-Prema, viz., Prajalpa, Parijalpita, Vijalpa, Ujjalpa, Saṁjalpa, Avajalpa, Abhijalpita, Ājalpa, Pratijalpa and Sujalpa.

(b) Mādana-Mahābhāva: When all the sentiments starting from Rati, which is the quintessence of Hlādinī Śakti (the Exhilarating Potency) of Śrī-Kṛṣṇa and culminating into Mahābhāva are pleasantly and fully bloomed, and when such a state excels all the aspects of Modana and Mohana in Adhirūḍha-Mahābhāva, then it is known as Mādana. This is possible only in Śrī-Rādhā.

In Mādana-Mahābhāva, there is the simultaneous feeling of manifold shades of pleasures in "Union" and limitless ripples of pangs in "Separation." Even when Śrī-Rādhā realises the various expressions of Prema-dalliance, such as embrace, etc., She experiences at the same time various degrees of pangs of separation. There is simultaneous separation in union and union in separation. This has absolutely nothing to do with mundane love or physical existence. It is beyond the ken of human imagination. It is the super-excellence of Love Divine in the Transcendental Domain of Śrī-Śrī-Rādhā-Kṛṣṇa!

(*Note*:—This study is based on Ujjvala-Nīlamaṇi, Sthāyibhāvaprakaraṇa).

15. A COMPARATIVE STUDY OF THE SOCIAL CUSTOMS OF BENGĀL AND MITHILĀ AS RECORDED IN THE WORKS OF RAGHUNANDANA AND VĀCASPATIMIŚRA

DR. BANI CHAKRAVORTY, CALCUTTA

It is intended here to discuss critically the views of Raghunandana of the 16th Century, the fairest jewel in the crown of Bengāl Smṛti recorded in his several works and those of Vācaspatimiśra, a Maithila Smṛti-nibandhakāra of the 15th Century in his several works.

This Vācaspatimiśra is to be distinguished from the great philosopher Vācaspati who was the author of the Bhāmatī on the Śārīrakabhāṣya of Śaṅkara and of several other commentaries on other systems of Indian Philisophy, flourishing in the first half of the 9th century. There was another later Vācaspati who wrote the Smṛtisārasaṃgraha and flourished in the first half of the 18th Century.

Raghunandana has to his credit an encyclopaedic work on the different branches of Dharmaśāstra, styled 'Smṛtitattva' and divided into twenty-

eight sections. Besides these he also compiled more or less ten other works. Vācaspatimiśra, the Smṛti-nibandha-writer, composed ten works in the Śāstras and thirty works in Smṛti as declared by himself at the end of his Pitṛbhaktitaraṅgiṇī.

Raghunandana appeared at a time when Bengāl was much disturbed by the inner and outer outrages and invasions. Bengāl Hindusim was much weakened by Buddhism, Jainism, Tantrism and Islam. So Bengal was in need of such a Smṛti-writer who might point out clearly the social and religious views of Bengāl, sanctioned by Dharmaśāstra, which would be unhesitatingly followed by the people. For this reason Raghunandana criticised the views of other previous writers where necessary, of which those of Vācaspatimiśra of Mithilā are the most prominent. The present writer in her Bengāli monograph entitled "Samāja-Saṃskāraka Raghunandana" has discussed elaborately the views of Raghunandana as compared with those of Vācaspatimiśra. Raghunandana boldly rejected the views of Vācaspatimiśra as 'Vācaspatimiśroktaṃ heyaṃ', 'Miśroktaṃ heyaṃ', 'Maithiloktaṃ heyaṃ', etc. (i.e. the view of Vācaspatimiśra is to be rejected, the view of Miśra or of Maithila is to be refuted, etc.). On the other hand, Vācaspatimiśra did not attempt to refute other predecessors' views so boldly and point out the views of Mithilā distinctly.

We have discussed critically in our paper various social customs as recorded in the works of Raghunandana and those of Vācaspatimiśra. In the Daśaharā-Vrata in the month of Jyeṣṭha a person would have to bathe in the Gangā only to become free from ten sins, according to Raghunandana. But Vācaspatimiśra is of opinion that a man has to bathe in any river in Daśaharā, not necessarily in the Gaṅgā to obtain the same result. In the Janmāṣṭamī-Vrata also, there is divergence of opinion between the two nibandha-writers of Bengāl and Mithilā. In various Śrāddha ceremonies, i.e. Vṛddhiśrāddha and other kinds of Śrāddha there is distinct difference of opinion between the two writers.

Raghunandana was such a meritorious student of and competent writer on Dharmaśāstra in some of its important aspects, bearing on the contemporary social and religious conditions that he has accepted the views of other writers in some cases and has not also hesitated to reject them if necessary in some other cases. By refuting the opinions of Vācaspatimiśra by means of his vast scholarship and learning, Raghunandana excelled the former by his superior insight and became well-known in Bengāl as a great social and religious reformer.

16. MEANS OF EMANCIPATION ACCORDING TO GAUTAMA

DR. KRISHNA CHAKRABORTY, CALCUTTA

Every treatise must be endowed with a motive. If the motive behind the treatise is not recognised, the desire of a reader to read the treatise is also silenced. "*Prayojanamanuddiśya na mando'pi pravartate.*" Herein lies the utility of embodying the purpose or aim of a treatise.

In view of this Gautama at the beginning of his nyāya sūtra refers to the word '*niḥśreyasādhigamaḥ*'. The purpose of nyāya śāstra is to attain '*niḥśreyasa*'. Now the question naturally arises what is '*niḥśreyasa*' ? The word '*ni*' signifies certainty and the word '*śreyas*' means that which is superior. Hence the etymological meaning of the word 'niḥśreyasa' is that which is certainly superior i.e. liberation or emancipation. In fine, to attain emancipation is the only aim of Nyāya Philosophy.

Now it may be asked what is the way ? How does a man arrive at the stage of emancipation. Gautama argues: The absolute cessation of all sorts of happiness and miseries of this world is liberation or emancipation (mokṣa). We know this world of ours is full of happiness and misery. If we perfectly investigate why happiness and misery come into our life, we will find out that it is nothing but our own activities. Good activities give rise to dharma and evil activities give rise to adharma, which in turn result in happiness and misery. And for the enjoyment of this misery and happiness man has to be born. Now, it is clear that the reason which leads a man to be born is the enjoyment of happiness and misery. On the other hand, misery comes in on account of his volitional activity. And the reason behind such volitional activity is his *doṣas* i.e. attachment (rāga) and aversion (dveṣa). Attachment and aversion originate from false cognition and stupor (moha). Hence if the abolition of false cognition is possible, the abolition of all doṣas and volitional activities which give rise to dharma and adharma is possible. In fact, a man who is free from volitional activity (pravṛtti) is a superman since he is free from a second birth and the absolute cessation of all miseries is also possible for him. On account of this Gautama asserts: "duḥkhajanma-pravṛttidoṣamithyājñānānāmuttarottarāpāye tadanantarābhāvādapavargaḥ." The important factor which assists a man to remove his false cognition is self-perception and that self-perception is possible by the repeated observation of God. The person who is desirous of salvation must perceive himself and that is possible by the kindness of God. The mercy of God becomes helpful for him to perceive himself and after that perception, all false cognitions are dispelled and the very goal of emancipation comes nearer to him.

17. LOVE VERSUS DEVOTION

A.C.S. CHARI, CALCUTTA

Love burns the Lover; Devotion burns the Beloved.
Love seeks happiness for the Beloved; Devotion seeks blessings from the Beloved.
Love seeks to shoulder the burden of the Beloved; Devotion throws the burden on the Beloved.
Love gives; Devotion asks.
Love is silent and sublime devoid of outward expressions; Devotion expresses itself outwardly.
Love does not require the presence of the Beloved in order to love;
Devotion demands the presence of the Beloved to express affection for the Beloved.

18. CONCEPTION OF ĪŚVARA IN THE NYĀYA-SŪTRAS OF GAUTAMA

KSHETRESACHANDRA CHATTOPADHYAYA, VARANASI

There are reasons for believing that the Vaiśeṣika Sūtras of Kaṇāda do not contemplate the existence of Īśvara (God). The sister system of Nyāya has been accepted as a theistic one. But the late Mahāmahopādhyāya Dr. Sir Ganganatha Jha expressed the opinion that the Nyāya Sūtras of Gautama did not really accept the existence of God. The relevant sūtras are "Īśvaraḥ kāraṇaṃ puruṣakarmāphalyadarśanāt", "Na, puruṣakarmābhāve phalāniṣpatteḥ" and "Tatkāritvādahetuḥ,", (IV-1-19-21,) This is in spite of what Vāstyāyana, Uddyotakara, Vācaspati Miśra and Udayana have said in the matter. After a full examination of the sūtras and the whole āhṇika (IV-1), I have come to the conclusion that Gautama has not really rejected Īśvara. Dr. Jha was right in holding that Gautama did not accept a Creator. My reading is that he accepts Īśvara as the Superintendent of the Laws of Karman. Later writers on Nyāya Vaiśeṣika accepted God as Creator.

19. FOLK RELIGION AND KSEDĀI THĀKUR

DR. TUSHAR CHATTOPADHYAY, CALCUTTA

Folk religious pursuits prevail by the side of higher religion in folk society. Basically folk religious practices are performed to avert evils and to ensure material well-being. Reflecting the hopes and aspirations of the

common folk various folk godlings originated and developed in the process of evolution.

THE KSEDĀI THĀKUR of the district of Nadia occupies a distinct place among the folk godlings of West Bengal. In the marshy arable tracts, the worship of Ksedāi is widely held at the foot of a tree, generally, NIM tree (Margosa—Azadirachta Indica). There is no idol of the deity. The regular worship is performed every Tuesday and Saturday. On the Śrāvaṇa Saṅkrānti i. e. the last day of the month of Śrāvaṇa (July-August) the annual worship is observed with pompous fair and festivity.

The worship is performed with the meditation of KSETRAPĀL (Lord of the field) and MANASĀ (Snake Goddess). The main offerings are milk, and blood—through animal sacrifice—which drench the earth of the place of worship. Customarilly, the first fruit and crop are also offered. Priority of prostitutes in the worship and participation of Muslims as devotees are the special features of the cult. The main prowess of the deity relates to the welfare and protection of the field and agriculture.

It is commonly said in the locality that Ksedāi-Bābā drives away evils from the field and brings fortune to the people. From this, the name of the deity is significant in two ways:—

(1) in Bengali Language KSEDĀNA means to drive away or scare away and the KSEDĀI is from KSEDĀNA and thus the deity who drives away evil is known as KSEDĀI THĀKUR; and (2) the KSEDĀI THAKUR is KSETĀI THĀKUR the deity of the field—KSET means agricultural field and THĀKUR means deity i.e. the godling of agricultural field. On the whole, the very name unfolds the nature of the godling who drives away evil, protects the field and brings prosperity to the agricultural society.

When and how the ritual was introduced is enveloped in oblivion. Although the efforts of the Maharaja of Krishnanagar and the predominance of the Brahminical influence attempted to characterise the Ksedai as Sastraic Pūjā, yet the folk character of the cult is easily discernable.

The critical analysis of the prowess of the Ksedāi Thākur, the nomenclature, the vital role of the prostitutes, the participation of the people irrespective of caste and creed in the worship, the time, place, ritual, practices, offerings, etc. leads to the finding that Ksedāi Thakur is fundamentally an agricultural folk deity. The Tree, the Serpent and the Mother-Earth cults, which are related to the primitive magic belief of fertility, are mingled together in Ksedāi cult.

20. PROBLEMS AND JUSTIFICATION OF THE THEORY OF *DṚṢṬISṚṢṬI*

UMESH CHANDRA DAS, NADIA

Introduction—Scope and exposition of the theory:

Objects that have a beginning are dependent for their existence on the act of dṛṣṭi. Dṛṣṭi has been defined as 'consciousness reflected on the mode (vṛtti) of avidyā.' Now the problem arises—if visible objects owe their existence solely to the act of dṛṣṭi, they would be momentary and as such the charges against the Buddhist momentariness would equally be levelled against the *dṛṣṭisṛṣṭi* theory also. To solve the problem we have pointed out the difference between the theory of *dṛṣtisṛṣti* and that of Buddhist momentariness.

We have discussed whether the theory is consistent with the threefold distinction: illusory (*Pārtibhāsika*), empirical (*vyāvahārika*) and transcendental (*prāamārthika*). The most important charge against this theory is that it obliterates the distinction between the world of common experience and that of dream. We have discussed the problem in detail. It has been maintained in defence of the theory that the concept of *vyāvaharika* does not necessarily imply that such an object has an existence independent of the act of dṛṣṭi. The distinction between *prātibhāsika* and *vyāvaharika* is simply that the former is a product of both ajñāna and other auxiliary defects while the latter is a product of ajñāna only.

It may be urged that against this theory that it does not at all recognise any distinction between valid knowledge (*pramā*) and error (*viparyaya*). We have tried to shed some new light on the problem.

It may again be argued that the theory under discussion denies the utility of the Vedic concepts of hell and heaven, etc. and also of liberation that is believed to be the result of personal instruction by a qualified and competent preceptor and therefore cannot claim to be a justifiable one. This objection also fails to secure any firm footing. For, the theory of *dṛṣṭisṛṣṭi* provides for hell and heaven etc. by admitting them as illusory and also by suggesting that redemption of principal (*mukhya*) Jīva is yet to be achieved. In this context, it has been shown that the charge of solipsism against the theory has nothing more than an academic value.

In conclusion, we have tried to give a comparative estimate between the theory of *dṛṣṭisṛṣṭi* and some notable Western philosophical views.

21. CONTRIBUTION OF HIS HOLINESS ŚRĪ RAṄGA AVADHŪTA MAHĀRĀJ IN THE FIELD OF 'PHILOSOPHY AND RELIGION' WITH SPECIAL REFERENCE TO HIS WORKS 'RAṄGA HṚDAYAM' AND SANSKRIT COMMENTARY 'BĀLBODHINĪ' ON 'SADBODHA ŚATAKAM'

K. D. DAVE, VALLABH VIDYANAGAR

This is an attempt to introduce two Sanskrit works of Śri Raṅga Avadhūta Swamiji Mahārāj who flourished in Gujarat in this very century. The names of the works are (1) Raṅga Hṛdayam and (2) Sanskrit Commentary named 'Bālbodhini' on Sadbodha Śatakam which is a collection of 108 verses selected from the famous Nīti and Vairāgya Śatakas of Rājarṣi Bhartṛhari.

The Purvaśrama name of Śri Raṅga Avadhūta was Pāṇḍurāṅga Viṭṭhala Valame. He was born on Kartik Shukla 8/9, Monday, Vikram Samvat 1955, the corresponding English date being the 21st November 1898. His place of birth is a village named Devale (देवळे) in the taluka of Sangameshwar in the district of Ratnagiri in Konkana. He was Karadi Brahmin by caste. In his childhood, his parents came to Gujarat and settled in the town of Godhra in the Panchmahals district. His career as a high school and college student was very brilliant and he read upto B. A. in Gujarat College of Ahmedabad. Sanskrit and English were the subjects on which he attained mastery and from his college days he made up his mind to join the national Independence movement which was going on in full swing in Gujarat at that time under the leadership of the father of nation, Mahatma Gandhiji. He was taken up as a teacher of Sanskrit in the Gujarat Vidyapeeth which was started at that time. After working there for some time, he wished to renounce the world and consequently he adopted the name of Raṅga Avadhūta and travelled far and wide in the country and eventually selected the now famous Nareshvar Tirtha which is situated on the bank of the river Narmada in the district of Broach in Gujarat. Because he stayed there, the place which was quite lonely and situated in a forest is now turned into a pleasant tranquil place of pilgrimage for lacs of followers of His Holiness. His command over Sanskrit, English, Marathi and Gujarati languages was highly commendable. In Gujarati he has written the famous 'Guru Līlāmṛta' just a type of a Mahā Kāvya. It contains 19000 verses in Dohra metre. It contains *inter alia* the biography of Shri Vasudevanandji Sarasvati (Tambe Swami), the Guru of the saint.

'Raṅga Hṛdayam' is a collection of panegyries (stotras). The work is divided in two parts (1) Bhakti Hṛdayam (2) Jñāna Hṛdayam. The number of poems in the former is 55 and in the latter is seven and four are miscellaneous. Admirable command over Sanskrit language as well as profound

knowledge of Sanskrit grammar and prosody and thorough acquaintance with Sanskrit poetics and rhetorics are the commendable qualities of this collection.

The Sanskrit commentary 'Bāla Bodhinī' on Sadbodha Śatakam, a collection of 108 verses from Nīti, and Vairāgya Śatakas of Rājarṣi Bhartṛhari is also an evidence of the profound scholarship of the saint and hence it deserves to be prescribed at high school and college levels as a text book. Śrī Raṅga Avadhūta Mahārāj has also written in Gujarati "Sanskrit grammar" which is in two parts and it is so admirably written that almost the whole of Siddhānta Kaumudī is reproduced in a simplified and lucid style. The selections for translation are also very attractive and this work also deserves to be prescribed as text book at high school and college level.

His holiness left his mortal coil on Kārtikī amāvāsyā V. S. 2025 (Śaka 1890) in Haridwara.

22. NIRVIKALPAKA AND KNOWLEDGE

P. K. De, Chin Surah (Hooghly)

Although Nirvikalpaka perception is admitted in most of the systems of Indian Philosophy they are by no means agreed as to the answer to the question whether Nirvikalpaka alone constitutes knowledge. The question whether Nirvikalpaka pratyakṣa is also Nirvikalpaka Jñāna is to be sharply distinguished from the question viz.—whether Nirvikalpaka gives us knowledge of reality. This latter question falls outside the jurisdiction of this paper.

What is Nirvikalpaka after all? There is no unanimity among philosophers. But there is one important point on which most of the Indian systems agree viz.—that Nirvikalpaka does not involve predication and determination. Determination is the work of thought. Vikalpa or discriminative thought analyses, relates and predicates. The question now becomes clear. Can Nirvikalpaka unaided by vikalpa offer knowledge on its own account? Pre-judgemental experience is readily admitted. But this experience cannot be called knowledge.

The Buddhist's, 'Svalkṣana' or an awareness of the given datum as such falls short of knowledge. It is merely a sensation devoid of name, class, quality, action and relation. Ayer speaks of 'direct awareness' and Mill speaks of 'sensation'. According to the Vedantist, Nirvikalpaka is the knowledge of pure being of the existent as such. It is devoid of all relation (Saṃsargānavagāhi). There are several difficulties involved in regarding all this as knowledge. When we know something there is a definite object that we know. But in the experience under consideration there is no clear idea of

the object which we can be said to know. Secondly, if the Buddhist and the Vedantist urge, we are merely aware of 'something present', we have no means of communicating exactly what we are experiencing at the moment. There is no 'Sensation language' as Hamlyn has pointed out. Thirdly, if there is difference between the contents of Nirvikalpaka and Savikalpaka perceptions, then some kind of dualism of sense and thought will follow. In that case, the possibility of knowledge will be shrouded in mystery. Fourthly, if the word 'knowledge' is indiscriminately applied to Nirvikalpaka and Savikalpala perceptions, then it will bring in avoidable ambiguity.

Hence the Naiyāyika's view that the contents of Savikalpaka contain nothing in addition to those of Nirvikalpaka (except explicit predication) seems more plausible.

If this is so, thought cannot be far from sense.

Hobhouse's simple apprehension is also declared knowledge because there is the subject who apprehends and some content that is apprehended.

There is also an affirmation. Hence simple apprehension is a kind of knowledge. We have, therefore, to make a distinction between an undeveloped and a developed stage of knowledge.

The first is exemplified in Nirvikalpaka and the second in Savikalpaka perceptions. The point of cardinal importance here is that without any relation and discrimination there can be no knowledge. In fine, sensing and thinking are both required for knowledge.

23. शब्दस्य नित्यत्वानित्यत्वविचारः

श्रीमती अनामिका देब, कलकत्ता

कः शब्दः ? ध्वनिशब्दयोः किं भेदो वर्तते उताभेदः ? श्रोत्रग्राह्यो ध्वनिरेव शब्द इति लौकिकमतं किं दार्शनिकाभ्युपगतम् ? ध्वनिमात्रस्यैव शब्दत्वाङ्गीकारे दार्शनिकानां का हानिः ? तत्र शब्दस्वरूपविषये नैयायिकानां, मीमांसकानां, वैयाकरणानां च मतं द्रष्टव्यम् ।

शब्दादर्थावगमे अस्माकम् इष्टसिद्धिः । तस्य नित्यत्वानित्यत्वविचारेण किम् ? तद्विषये संशयकारणं वाच्यम् । शब्दनित्यत्वविषये दार्शनिकानां विशेषतः गौतमाचार्यस्य सूत्रपर्यालोचनम् । आदिमत्त्वादैयिकत्वादनित्यवदुपचारादिति हेतुत्रयस्य सम्यगर्थावधारणम् । ततः मीमांसकानां तद्युक्तिखण्डनम् । शब्दस्य नित्यत्वेऽपि कथं अभिव्यञ्जकदेशस्थितस्य शब्दस्य श्रवणेन्द्रियेण सन्निकर्षः ततश्च शब्दश्रवणप्रसंगः । शब्दस्य नित्यत्वस्थापनम् ।

24. THE ELEVEN RUDRAS

N. GANGADHARAN, MADRAS

In the Vedic literature Rudra is associated with Agni and is said to be a form of Agni. There are also references to 11 Rudras in the count of 33 gods. But the names of the 11 Rudras are not furnished anywhere. In the Gṛhyasūtras the names of 12 forms of Agni are mentioned, of which Rudra is one.

In the epic literature, Mahābhārata gives three different lists of 11 Rudras.

In the Bhagavad Gītā also we get reference to the 11 Rudras, naming Śaṅkara as one among them.

Many of the Purāṇas, also furnish the names of the 11 Rudras. But they do not give the same names of Rudras. In the Classical literature also there are some reference to the 11 Rudras.

From the foregoing, we understand that when Rudra-Śiva became one of the Trinity of gods, the names of the 11 Rudras found in the Purāṇic and epic literature were random names denoting several aspects of Rudra-Śiva.

25. JAGADĪŚA ON THE INDEPENDENCE OF ŚABDA-PRAMĀṆA

MRINAL KANTI GANGOPADHYAY, CALCUTTA

Jagadīśa Tarkālaṅkāra, one of the most famous commentators of the Navyanyāya school, also wrote two independent treatises—*Tarkāmṛta and Śabdaśaktiprakāśikā*. The latter, more popular and widely read, deals with problems of grammar and language and defends the Nyāya view as against that of the Mīmāṃsaka and the Vaiyākaraṇa.

In the introductory part of *Śabdaśaktiprakāśikā*, Jagadīśa discusses the problem whether verbal testimony (*śabda*) is to be regarded as a separate *pramāṇa*. For his opponent, he mainly takes the Vaiśeṣika logicians who include *śābdabodha* (knowledge derived through words) under inference.

A careful study of Jagadīśa's account reveals the following points:

(a) The arguments against the Vaiśeṣikas, as given by Jagadīśa, are mostly the reiteration of what the previous masters like Vācaspati, Udayana and others have already noted. There is scope for an honest doubt even regarding the argument based on the *śābdabodha* from the sentence *ghaṭād anyaḥ*, which is generally supposed to be an innovation of Jagadīśa.

(b) Some of the arguments are too scholastic and technical.

(c) The discussion of the problem is also not exhaustive. The new inference offered by Śrīdhara and the view of the Buddhists, for example, are left out.

26. SOME DISCREPANCIES IN THE PRINCIPLES OF NYĀYA VAIŚEṢIKA SYSTEM

DR. J. S. JETLY, DWARKA

(1) Discrepancy of कार्यकारणभाव of गुण and गुणी when both are created simultaneously. Thus it challenges the definition कारण particularly समवायिकारण. The unsatisfactory reply of both systems.
(2) Discrepancy regarding the nature of pure निर्विकल्पकप्रत्यक्ष.
(3) Discrepancy accepting सङ्ख्या and परिमाण both as the cause of परिमाण.
(4) Discrepancy regarding सांसिद्धिकद्रवत्व.
(5) Discrepancy of आत्मस्वरूप after achieving मोक्ष.

27. ऋणस्य तन्निष्क्रयस्य च शास्त्रीयसमीक्षा

श्री कृष्णकुमार झा, मुजफ्फरपुर

इदं खलु विद्वांसोऽवश्यं विदन्ति यदिह जगतीतले सकलो जनो जीवननिर्वाहार्थमत्यर्थमायतते। तत्र यन्नामवस्तु स्वतः प्रयत्नेन वा लब्धं तन्मात्रोपयोगात् समस्तामावश्यकतां पूरयितुमपारयन् जनः परेभ्यः उपकारमपेक्षते। उपकृतश्चासौ स्वं निजोपकारकजनानामधमर्णं मन्यते। ईदृशमाधमर्ण्यमेव लोके परिशोध्यतयाङ्गीक्रियते। अमुमर्थं स्फुटतया विविदिषुभिरित्थमालोचनीयं यत् स्वाधिकारबहिर्भूतं जीवननिर्वाहोपयोगिवस्त्वावश्यकतावशात् परतो गृहीतञ्चेद् ऋणपदव्यपदेशं लभते। तदिदं ऋणं नैकविधं भवति। वायुसम्बन्धं जलयोगं तरणिकिरणस्पर्शमपि च चन्द्रकलास्पर्शं विना नहि कश्चन प्राणभृत् क्षणमपि जीवितुं क्षमत इति के न जानन्ति। एवञ्च प्रकृतितः प्राप्तं तत्तज्जीवनोपयोगि वस्त्वपि ऋणमेव। किन्तु एवं विधस्यर्णस्य निष्क्रयासम्भवाद् ऋणस्य निष्क्रययोग्यस्यैव निरूपयितुमुचितत्वात् जना नोक्तविधं नैसर्गिकवस्तुजातं प्राप्यात्मनोऽधमर्णानङ्गीकुर्वन्ति। निरूपयन्ति च तत एव च तत्र स्वाधिकारान्।

विभिन्नशास्त्रेषु पितृऋणं देवऋणं ऋषिऋणं भृत्यऋणमतिथिऋणमात्मऋणञ्चेति ऋणस्य षड्विधत्वमुपपादितम्। तत्र पुत्रोत्पादनेन पितृऋणस्य, यज्ञेन देवऋणस्य, ब्रह्मचर्यादिभिः ऋषिऋणस्य, अन्नदानेनातिथिऋणस्य (समाजऋणस्य), यथायथकर्मसम्पादेन भृत्यऋणस्य, शेषान्नपालनेन आत्मऋणस्य च परिशोधनम्भवतीत्यपि निगदितम्। यद्यपि पुत्रार्थिनः कामनामात्रेण सर्वत्र पुत्रलाभादर्शनात् पितृणापाकरणे मानवानामशक्तेरपि दृष्टत्वात् तादृशर्णस्य च जन्मलाभादेव लब्धत्वात् मनुजसमाजोपरि तदृणसमारोपः किञ्चिद्विचित्र इवाभाति तथापि जन्मान्तरलाभेन तदृणस्यादृष्टविशेषसापेक्षनिष्क्रयः सम्भवतीति प्रतिपादयन्ति शास्त्राणि न सर्वथा तदपाकरणस्यासम्भव इति सूचयन्ति। ऋणापाकरणे परिस्थितिप्रतिकूलतावशात् लोकेऽपि विलम्बो दृश्यत एव। श्रुतिस्मृत्यनुसारेण सर्वेषां मनुतनुजानां ऋणसम्बन्धः प्रतीयतो किन्तु तुल्यभावेन तादृशऋणभाराक्रान्तोऽपि सर्वो लोको नाधमर्ण्यतया लोके गण्यते, लोके तु प्रत्यर्पणप्रतिज्ञया परतो गृहीतं द्रव्यादिकमेव ऋणपदेनाभिधीयते तत्सम्बन्धादेव च अयमृणी

अयञ्चानृणीति लौकिको व्यवहारः समुदेति। एतद्व्यपदेशवशादेव राजकीयं विधानं तदनुसारिणीमेव सामाजिकीं व्यवस्थां पुष्णाति।

इदञ्चात्र विचारणीयं यद् गृहीतं ऋणं प्राणिभिरवश्यं निष्क्रेतव्यमिति शास्त्रमुपदिशति। तथा च ऋणग्रहणं लौकिकं कर्म तदपाकरणञ्च शास्त्रीयं कर्मेति सिद्धयति। ऋणस्य प्रत्यर्पणमसम्पादितञ्चेद् भवति पापाय। सम्पादितञ्चेन्न धर्माय कल्पत इत्यपि सुविदितमेव समेषाम्। एवञ्च पुण्यसम्पादकत्वाभावे सति पापासम्पादकत्वरूपस्य नित्यकर्मलक्षणस्य समन्वय दर्शनाद् ऋणापाकरणं नाम नित्यकर्मेति च प्रतीतिपथमवतरति। एतावतेदमपि शक्यते विज्ञातुं यद् यथान्यस्य नित्यस्य कर्मणोऽवश्यसम्पाद्यत्वं तथैव ऋणापाकरणस्यापि विद्यतेऽवश्यसम्पाद्यत्वम्। तस्माद् ऋणं गृहीत्वा न जातु केनचित् तन्निष्क्रयचिन्तातो विरामो ग्राह्यः।

28. नैयायिकाचार्यशङ्करमतालोचनम्

डा० किशोरनाथ झा, इलाहाबाद

नैयायिकाचार्यशंकरः उपस्कारादिविविधग्रन्थप्रणेतुर्भवनाथात्मजशंकरमिश्राद् भिन्नः ज्ञानश्रीमित्रोदयनाचार्याभ्यां प्राचीनः त्रिलोचनवाचस्पतिभासर्वज्ञाद्याचार्याणां समकक्षः क्षणभङ्गवादे ज्ञानश्रीमित्राचार्येणात्मनः प्रबलप्रतिपक्षितयोपात्तोऽप्यन्यथा लुप्तपरिचयः न्यायशास्त्रानुसन्धित्सूनां कौतुकास्पदमिति तस्य पूर्वपक्षतया ज्ञानश्रीमित्रनिबन्धावलौ समुद्धृतमीश्वरवादविषयकं क्षणभङ्गवादविषयकं च मतं संगृह्य यथामति निबन्धेऽस्मिन्नालोचयिष्यते।

29. भासर्वज्ञ पर पाशुपत तथा योग का प्रभाव

उमारमण झा, तिरुपति

न्याय तथा वैशेषिक दर्शन ईश्वरवाद का समर्थन करते हुए जगत्कर्ता के रूप में शिव को स्वीकार करते हैं। भेद केवल इतना ही है कि नैय्यायिक शैव कहलाते हैं और वैशेषिक पाशुपत। परन्तु उद्द्योतकार तथा भासर्वज्ञ नैय्यायिक होते हुए भी पाशुपताचार्य थे। भासर्वज्ञ के न्यायसार तथा न्यायभूषण पर पाशुपतदर्शन का स्पष्ट प्रभाव परिलक्षित होता है।

भासर्वज्ञकृत पाशुपत सम्प्रदाय का एक गणकारिका नामक ग्रन्थ भी उपलब्ध है जिसके विषय में विद्वानों का मतभेद है। कुछ लोगों के अनुसार भासर्वज्ञ ने गणकारिका पर रत्नटीका लिखी थी। प्रस्तुतनिबन्ध में इसका भी स्पष्टीकरण कर दिया गया है।

भासर्वज्ञ ने पाशुपत योग के ही समान ईश्वर का निरूपण, प्रमाणों का वर्गीकरण, अष्टाङ्ग योग, मोक्षस्वरूप, मोक्षावस्था में चरम आनन्द आदि विषयों को अपने न्यायसार में अपनाकर न्यायशास्त्र का एक अपर प्रस्थान चलाया। जिसके चलते ही परवर्ती नैयायिकों ने न्यायभूषणकार भासर्वज्ञ की कटु आलोचनाएँ की। न्यायसार पर न्यायभूषणटीका में तो उन्होंने और भी अधिक अंशों में पाशुपत तथा योगदर्शनों को अपनाकर व्याख्या की है। भासर्वज्ञ के

ऊपर तत्कालीन काश्मीर में प्रचलित प्रत्यभिज्ञादर्शन का प्रभाव पड़ा ऐसा तो मानना ही पड़ता है साथ ही साथ उन्होंने कुछ विषयों को साग्रह अपने ग्रन्थों में स्थान दिया है ।

पाशुपतदर्शन, योगदर्शन, प्रत्यभिज्ञादर्शन तथा बौद्धदर्शन का पारस्परिक सम्मिश्रण हो जाने के कारण बहुत से विषय तो अन्यान्य दर्शनों के भी अङ्ग हो गये । अतः प्रस्तुत निबन्ध में न्यायसार तथा न्यायभूषण पर पाशुपत तथा योगदर्शन के प्रभावों की चर्चा उद्धरण सहित की गयी है ।

30. THE CONCEPT OF BRAHMAN IN VALLABHA VEDĀNTA

M. V. Joshi, Surendranagar

The concept of Brahman given by Śrī Vallabhācārya (V) can be considered as one of the special contributions of his school of Vedānta to Indian Philosophy. The people at large got back the personal God in the form of Śrī Kṛṣṇa or Purṇa Puruṣottama. Moreover, the Upaniṣadic passages were given the fullest scope without making any one of them subordinate to the other. The Śrutis like 'sarvaṁ khalvidaṁ brahma' are understood in their true light and made the key-notes of his doctrine called Śuddhādvaita or Brahmavāda. From Kevalādvaita to Dvaita V's predecessors had tried to give expression to their concept of Brahman. But till the advent of V it was not found to be fully satisfactory. V has tried successfully to give proper place to both bheda and abheda. So his Śuddha-Advaita avoids the two extremes of Kevala Advaita and Dvaita. He sets aside māyā and the resultant falsity of the jagat. According to him Advaita in the true sense can be established by regarding the jagat as equally real with Brahman. V's other doctrines like Āvirbhāva tirobhāva and Avikṛtapariṇāma as also Puṣṭi and Mokṣa are direct corollaries of his concept of Brahman. An attempt has been made here for the first time to put this concept in its true light. So this paper will shed enough light on understanding 'Brahman' in its full extent.

31. भोक्त्रापत्त्यधिकरणतात्पर्यम्

डा० अशोककुमार कालिया, लखनऊ

श्रीबादरायणमुनिविरचितब्रह्मसूत्राणामर्थः कः ? इत्यत्र महती विप्रत्तिपत्तिर्दृश्यते । सर्वैरपि सम्प्रदायाचार्यैः स्वस्वमतानुसारमेव तद्भाष्यमकारि । सर्वेऽपि भाष्यकाराः स्वमतमेव सूत्रकारसम्मतं प्रमाणयन्ति । किन्तु तेषु भाष्येषु तमःप्रकाशवद् विरोधसद्भावाज् जिज्ञासा भवति किं वा मतं सूत्रकारसम्मतमिति ।

अत्रास्मिन् निबन्धे समग्राण्यपि ब्रह्मसूत्राणि विचार्य भाष्याणां औचित्यानौचित्ये नैव निर्धारिते । तत्रस्थं भोक्त्रापत्त्यधिकरणमेव विचारार्थमङ्गीकृतम् । किमर्थमिदमेवाधिकरण-

मिति चेत् सर्वेऽपि भाष्यकाराः सर्वथा विरुद्धमेवार्थं प्रतिपादयन्तीत्यतः तद्विचारस्योपपन्नत्वात्। प्रथमं तावत् शङ्कराचार्याणां भास्कराचार्याणां वल्लभाचार्याणां च मतानि क्रमशः प्रस्तूयैकत्रैव समालोचितानि। (१) 'भोक्त्रापत्तेः' इति सूत्रस्थपदस्यार्थ एतेषु मतेषु सामञ्जस्येन नैव घटते। एते सर्वेऽप्याचार्याः 'भोक्त्रापत्तेः' इति पदस्यैवमर्थं कुर्वन्ति--'भोक्तुर्भोग्यत्वापत्तिर्भोग्यस्य च भोक्तृत्वापत्तिः' इति। कथं वाऽयमर्थ उक्तपदेनाऽऽयातीति न केनाप्युक्तम्। (२) लोकवदिति पदस्याप्यर्थः शङ्करपक्षे न संघटते। 'लोकवद्' इत्यस्य 'यथा लोके' इत्ययमेवार्थः सम्भाव्यते। तथा सत्यनर्थस्स्यात्तेषां मते--यथा लोके विभागः तथैव परमार्थेऽपि। द्वैतमेव परमार्थस्स्यात्। इत्येवं बहुभिः तर्कैः प्रमाणैश्चाऽसाधुत्वमेतेषां भाष्यकाराणां प्रदर्शितम्। एतदनन्तरं माध्वमतं संक्षेपतः प्रस्तूयैतस्यापि मतस्यासाधुत्वं साधितम्--कथं वा 'भोक्त्रापत्तेः' इत्यस्य 'जीवस्य ब्रह्मत्वापत्तिरित्यर्थः समायाति। अथ च मध्वाचार्यैरधिकरणेऽस्मिन् मुक्तिविषयिकी चर्चा साध्यते, याऽन्तिमस्याध्यायस्य विषयभूता।

एतस्मादनन्तरं निम्बार्कमतं रामानुजमतञ्च विचार्य तादृशदोषाभावादेतयोः साधुत्वमुक्तम्। रामानुजमतविषय एतदवश्यं ध्यातव्यं यद् रामानुजमतं शरीरशरीरिसम्बन्धाश्रितम्। शरीरशरीरिसम्बन्धः सूत्रकाराभिमतोऽस्ति चेद् रामानुजमतमस्याधिकरणस्य तात्पर्यं भवितुमर्हति। एवं द्वैताद्वैतं सूत्रकारसम्मतं प्रतीयते। तच्च द्वैताद्वैतं निम्बार्कसम्मतमस्ति रामानुजसम्मतं वेति सूत्रेण नैव स्पष्टं भवति।

32. THE CONCEPT OF ASMITĀ IN THE PĀTAÑJALA YOGAŚĀSTRA

DR. C. T. KENGHE, ALIGARH

Although a number of ancient commentators and also modern scholars have tried their hand at interpretation of the Sūtras of Patañjali, yet, several concepts in the sūtras have still remained obscure, the explanation offered so far being very meagre or confounding. One such concept is that of 'Asmitā'. This word occurs in all the four chapters of the text and the commentators come forth with a new interpretation everywhere without caring to make it consistent with other contexts in which the word occurs. This paper discusses all the places in which the word occurs and gives a cogent and consistent explanation, accepting everywhere the definition given by Patañjali himself.

33. THE ADI-GRANTH——CONSUMMATION OF INDIAN CULTURE

DR. SURINDAR SINGH KOHLI, CHANDIGARH

The *Adi-Granth* is the latest sacred book of Asia. It contains the compositions of not only the Sikh Gurus, but also of some prominent Indian Saints including those of Jaideva of Bengal (of 12th Century), Farid of West

Panjab (12th-13th Century), Nāmdev of Maharashtra (of 14th century), Kabir and Ravidas of U. P. (of 15th Century). These compositions manifest synthesis of Indian thought, an exposition of the ideal life of an individual and society and a consummation of Indian culture. Although the path of life enunciated by the Sikh Gurus and the saints of the *Adi Granth* is the product of a definite period of history, its tenets and beliefs belong to all times, its approach is universal.

The main features of this sacred book of Asia are as follows:—

(1) It rejects asceticism and lays stress on the life of a house-holder i.e. an individual living in society.

(2) It rejects all formalism and ritualism and lays emphasis on the adoption of ethical qualities. It rejects idol-worship.

(3) It insists on poise and balance in life, equal stress on physical and spiritual well-being of individual and society and a balanced combination of knowledge, action and devotion.

(4) It preaches Fatherhood of God and brotherhood of man. It rejects all barriers and prejudices of caste, colour and birth and lays emphasis on equal status of man and woman in society. It speaks against all types of exploitation.

(5) It is International and universal in outlook and propagates the idea of *One World and one Religion*. It rises above restraints on food, clothing etc., but speaks against the use of drugs and intoxicants. That food is debarred, which makes the individual insane.

(6) It talks about the basic needs of an individual that is food, shelter and clothing and lays a great responsibility on the state regarding their provision. The State should be democratic and should work for the well-being and prosperity of the individual and Society.

(7) It advocates the excellence and utility of human life, the necessity of education, truthful living and true preceptor, the building of character; the inculcation of love, truth, contentment, humility and the achievement of spiritual greatness by following the path enunciated by the preceptor.

34. VIŚVARŪPADARŚANA---AN INTROSPECTION

V. K. Kshirsagar, Aurangabad

In the eleventh chapter of the Bhagvadgīta, the Lord Kṛṣṇa, at the request of Arjuna, showed him his Universal Form i.e. Viśvarūpa which was described first by Sañjaya in five verses and later on by Arjuna him-

self in sixteen verses. Now the question arises about the exact significance of this display of Viśvarūpa.

It can be said that this Viśvarūpadarśana is a tacit rejoinder to the fundamental problem, of moral degradation of the post-war society, raised earlier in the first chapter by Arjuna. As a matter of fact, it happened exactly as was predicted by Arjuna who himself proved to be a reasoner of high order. It is a tacit rejoinder in the sense that the Lord here advises Arjuna to leave every-thing to him because Arjuna, according to the Lord, is merely an instrument in this process of war. In this connection, Otto's view-point is to be noted. According to him, the main purpose of the Viśvarūpadarśana is made clear in VI, 33 and it is 'Be thou nought by My tool'.

But this goes against the glorious traditions of the Upaniṣads of which the Bhagvadgīta is traditionally the cream and where the pupils are convinced by means of reason or logic and certainly not by means of magic as is done here. Viśvarūpadarśana, therefore, sounds to be an interpolation. Garbe's contention is that Viśvarūpadarśana is a pantheistic interpolation. Otto and Hill, however, maintain that excepting a few verses in this chapter, the rest of the chapter is interpolated. According to them the following verses are the original verses: Nos. 1-6; 8-12; 14; 17; 19-36; 41-51.

But it must be noted without fail that this Viśvarūpadarśana is conspicuously absent in the Brahmasūtras and the (ten Principal) Upaniṣads which along with the Bhagvadgītā are well known as Prasthānatrayī which is the back-bone of the Vedānta-Philosophy or especially Absolute Monism. It is a fact that this Prasthānatrayī is closely interlinked and mutually dependent. As such this Viśvarūpadarśana should have been found in the other two pillars of Prasthānatrayī. But it is not found there. Consequently, it might have been an interpolation, or it should be treated as an intellectual defeat of the Lord.

35. MODERN SCIENCE AND VIVEKA

DR. G. V. KULKARNI, KOLHAPUR

Introductory:

In an age of Science, it is necessary to enquire into the relation of modern Science to the great concept of Viveka with regard to the fundamental problem of "Who am I ?" It is worth-while to consider whether a synthesis is possible between Science and Viveka.

What is Viveka ?

Viveka lies in the discrimination between 'this' (the phenomenal word) and 'that' (the permanent abiding Truth): The consciousness 'I AM' which is one and whole, is abiding, beyond space, time and causality. This

discrimination is perennial wisdom. A realized Guru is necessary for this.

Modern Science, its outlook:

Modern Science comes nearer to Viveka. It has discovered the unsubstantiality of matter and says that it is of the nature of Energy. Max Planc's Quantum Theory and Einstein's Theory of Relativity support this. Modern Science and Modern Psychology now realize that man in the waking consciousness is but a small fragment of the real man and he transcends his body and is greater than his waking consciousness.

Common Ground:

(1) Matter is a relative truth, not final.
(2) Time, Space, Causality are also relative, not final.
(3) The ego is a myth.
(4) One is absolutely true.
(5) A competent guide is necessary.

Limitations of Modern Science and need for synthesis:

Though agreeing in essence, modern science is not definite about the final reality. Views of James Jeans, Arthur Eddington etc. How to realize that One in us? This Science cannot reply. Here Viveka is necessary and a synthesis is possible. Bhagavan Ramaṇa's precept of Vicāra is useful. Īśāvāsya supports such a synthesis.

36. HISTORICAL ROLE OF CĀRVĀKA PHILOSOPHY

R. G. Kulkarni, Poona

The heretic school of Carvāka stands defamed and riddled. But, how to reconcile this picture, with its magnanimous past? Religious and philosophical discourses merely rendered the correct appraisal of Cārvāka more and more difficult. History, perhaps, will enable us to resolve this riddle. I, therefore, mention the following points for discussion.

1. Let us take our minds back to the grim grey dawn of our civilisation. Man then was addicted to violence with blind devotion. It was the Nāstika Māyāmoha who propounded the principle of Non-violence. (Viṣṇu Purāṇa).

2. With reference to the prevalence of promiscuous society, Uddālaka solemnly observes, "eṣa dharmaḥ sanātanaḥ." But his son Śvetaketu revolts and, after a long intellectual strife, introduces the concept of marriage. (Viṣṇu purāṇa).

3. Sacrificialism and ritualism hinging around the concept of soul and the life after death, formed the cardinal faith of the people in the Vedic

period. Carvākas questioned the efficacy of Yajña and refuted the idea of soul.

4. That "Infinite Brahman is the cause of the Universe" became the summum-bonum of thought in the following period. Cārvākas equally soared high in their metaphysical speculation and declared, "It is MATTER that matters, and caitanya etc. are mere expressions of matter."

5. In the smṛtiyuga, belief in the Vedas became the criteria of being an Āstika, and disbelievers were called Nāstikas or Lokāyatas. During this period Cārvākas came out as very formidable disputants. The description of the Kaṇvāśrama in Mahābhārata is noteworthy. Bhṛgu, Bharadvāja, Yājñavalkya, Bhīṣma endorsed some assertions of Cārvāka.

6. Mahāvīra, Buddha, Kapila, Kaṇāda, Gautama do not have "God the Creator" in their thoughts. Perhaps, the idea of Creator had not taken the form at that time. But in the succeding age "God" steps in to become the faith of people.

7. But when the concept of nāviṣṇuḥ pṛthivīpatiḥ came to stay, Cārvākas, who hitherto acted as powerful assessors and interrogators, appear to have vanished without a trace.

8. India remained smarting under foreign domination for more than 700 years. Defection of Indians to Islam in several crores took place.

9. Manifestations of Cārvāka philosophy in nineteenth and twentieth century A. D. New thoughts, slogans, and ideals are usherd in.

37. THE CONCEPT OF SVAPRAKĀŚATVA IN ADVAITAVEDĀNTA

Kumari Bhabani Lahiri, Calcutta

The paper reveals the concept of Svaprakāśatva or self luminosity as depicted in Advaitavedānta. At first, the need for accepting Svaprakāśatva has been discussed. Then comes its definition after Citsukhācārya, who, it seems, was the first Advaitavedāntist to set forth its formal definition in his independent work *Tattvapradīpikā*. According to him:

अपरोक्षव्यवहृतेर्योग्यस्याधीपदस्य नः ।
सम्भवे स्वप्रकाशस्य लक्षणासम्भवः कुतः ।।

In other words, self luminosity really means—that which is not an object of cognition (अवेद्यत्वे सति) but capable of being revealed in an immediate experience (अपरोक्षव्यवहारयोग्यत्वम्). This definition of Citsukhācārya was further developed by Madhusūdana Sarasvatī in his most well known and critical book *Advaitasiddhi*. Finally, it is said that this definition is appropriate only to Ātman since Ātman does not become an object of cognition and is yet capable of being revealed in an immediate experience as explained in Advaitavedānta Philosophy.

38. COMPARATIVE STUDY OF THE CONCEPT OF CITTA IN YOGA WITH THAT OF BUDDHI IN SĀṀKHYA.

MADHUSUDAN MAITRA, DURGAPUR

In this paper a comparison between the concept of citta in Yoga and that of Buddhi in Sāṁkhya has been instituted in order to gain a clearer understanding of both the systems. It is contended that the account of the evolution of the world as given by Yoga is more consistent than that of Sāṁkhya.

39. THE ANATOMY OF LIṄGA—ŚARĪRA, JAGANNĀTHA AND VĀMANA IN THE INDIAN MYTHOLOGY

DR. ASHOK MAJUMDAR, VARANASI

In Indian Mythology, the seat of "Liṅga Śarīra" in the brain, importance of the worship and peculiar structure of Jagannātha of Puri and the chariot festival to the vāmana (dwarf) or the "Liṅga Śarīra" creates confusion in the mind of Research scholars.

All idols of festivals in Indian Religion have an inner meaning and without understanding this the modern educated Indian Scholars and Western Philosophers pass uncharitable remarks against this wonderful conception of the ancient saints.

The Rishis have always advised the student of Yoga to fix his attention on the energy aspect of these apparatuses. That is why we find that the innumerable commentators of the original śāstras have been describing the energy aspect, and completely ignoring the apparatus aspect which is also essential as has been mentioned definitely in the ślokas of Gorakṣa Saṃhitā, Yoga-Svarodaya etc. It is astounding to find that the great Rishis have described the whole Nervous system, both central and autonomic. It is astounding to find accurate knowledge in the writings of the ancient saints at such a remote prehistoric age when according to modern historians the stone age prevailed. Unfortunately, it has become very difficult to get well connected description of many important works on Yoga and Tantra. Most of these are lost, some being known only by their names and from the scattered quotations in other available works. Loose translations of many Sanskrit words caused a lot of confusion and so long, the efforts to identify the Yogic terms in the gross body were responsible for the failure.

40. THE CONCEPTION OF INDIVIDUAL SELF ACCORDING TO VĪRAŚAIVISM

DR. H. P. MALLEDEVARU, DHARWAR

The individual self is termed 'Ātman' being derived from the root 'an', to breathe. Ātman originally meant breath, and then the self or soul. The individual self is termed as Ātman both in the Upaniṣads and Vīraśaivism.

Vīraśaiva dharmaśiromaṇi states seven terms to denote the self viz., Aṇu, Ātmā, Jīva, Paśu, Pudgala, Kṣetrajña and Puruṣa. Piṇḍa and Aṅga are also used to denote the individual self. All these terms are explained in this essay.

Vīraśaiva philosophers viz., Maritoṇṭadārya and Māyideva have stated that the soul is a part of Śiva and that it is pure, eternal, free from any sort of blemish. Hence the soul is in reality Śiva himself. Śvetāśvatara upaniṣad also regards the soul as a part of Brahman.

What is the relation of the individual self to the universal self? In Upaniṣads a number of statements occur which emphasise the duality (Dvaita); and also the non-duality (Advaita) of the individual and Universal Self.

The mystics of Vīraśaivism realised the truth of the Upaniṣadic passages which appear to be contradictory, but which really proclaim the truth. The Upaniṣadic statements which are in favour of duality denote only the initial stage of the self. But when the self realising its nature, resorts to spiritual pursuits, then gradually the distinction decreases. Owing to the spiritual pursuits and other spiritual aids (Aṣṭāvaraṇas), devotion being the central point the soul is bound to become one with Liṅga (God). Thus in the last stage the self becomes one with the Universal Self. Thus the Upaniṣadic statements which proclaim the identity speak of the last stage of the self's becoming one with God.

Vīraśaiva conception of self is compared with Śaiva-siddhānta, Kashmir Śaivism, Viśiṣṭādvaita, Dvaita and Advaita.

In brief, it may be concluded that according to Vīraśaivism, the individual self is different from the universal self only at the empirical level, but will become one with the Absolute at liberation.

41. A PHILOSOPHICAL APPROACH TO THE MEANING OF PARTICLE

PRADIP KUMAR MAZUMDER; CHANDANNAGAR

In Sanskrit grammar, the term nipāta or particle embraces upasarga, gati and karmapravacanīya, though in linguistic application the difference

between each other is evident. The present article focuses attention on the nature and meaning of particle. According to Pāṇini the particles like ca, iva, etc. are treated as nipāta when they do not imply an object Pragrīś-varānnipātāḥ 1/4/56, cādayoasattve 1/4/57, and the indeclinables pra, parā etc. are also considered to be nipāta. Prādayaḥ 1/4/58. Yāska maintains that nipātas are used in diverse senses—like conjunction, comparison and expletives (Nirukta, 1.4.1-2).

The Naiyāyika admits that nipātas are denoters of meaning while the Vaiyākaraṇa holds that they are mere indicators of meaning like upasarga. Jagadīśa says that a nipāta denotes that kind of meaning which cannot be related to a meaning of another term through the relation of identity as in the case of 'blue jar' where the meanings of two terms are related through identity (SSP-verse 11). So we cannot use śobhanaśca instead of śobhanaḥ samuccayaḥ, for though 'ca' denotes the sense of samuccaya (collection), it cannot be syntactically related to the meaning of śobhanaḥ.

Bhartṛhari contends that as the particles cannot be used singly like the term 'cow', they do not possess the power of denotation. If the power of denotation be posited to nipāta, the logical fallacy called counter-balanced mark becomes inevitable.

The logical proposition may thus be put:

Particles like 'ca' are not denoters, because they can not be used singly (without any reference to other words in a sentence). In the above proposition, particles like "ca" is subject, 'not denoters' is probandum and the rest is probans.

Here we have both the concomitance of the probans with the probandum by co-presence, and that of the probandum with probans by co-absence.

(1) Where there is not—single-application, there is non-denotation (co-presence).

The example of this concomitance is the preposition like 'pra'.

(2) Where there is no non-denotation, there is no not-single application (co-absence).

The illustration is 'a term like cow.'

Thus by resorting to inference we can come to the conclusion that nipātas like 'ca' are indicators of meaning. But this inferential knowledge is subject to a logical fallacy called counter-balanced mark which consists in a counter-inference that attempts to prove the invalidity of the probandum. Thus it may be equally put:

Particles like 'ca' are not indicators, for they can not be used singly. Here the concomitance of the probans with probandum is available only by co-presence. Thus we get—where there is not-single-application, there is non-indication.

The illustration consists in suffixes which though sometimes possessed of denotation can never be used singly in a proposition.

To get rid of this fallacy and to make the first proposition logical, the probans therein should be supplied with the clause: though they are words (padatve sati) which brushes aside the suffixes that are not words. Thus the counter-balanced mark is obviated. And the proposition that the particles are indicators of meaning is established (VP. II 196). Grammarians like Nāgeśa (PLM pp 61), and Koṇḍabhaṭṭa (Vaiyākáraṇabhūṣaṇa pp. 42). too, follow the same path.

42. THE MEANS OF VYĀPTIGRAHA

Km. Sabita Misra, Calcutta

It has been admitted in Navya Nyāya that the knowledge of Vyāpti is the cause of Anumiti. We shall discuss in this paper about the means Vyāptigraha.

According to some old logicians 'Bhūyo-Darśana' is the cause of Vyāptigraha. Repeated perception is the cause of the knowledge of Vyāpti. Many perceptions of Hetu and Sādhya in various substrata are known as 'repeated perception.' Knowledge of Vyāpti of fire in smoke is obtained by repeated perception of co-existence of fire and smoke in different substrata. This view is open to objection.

Firstly, it is maintained that the very word Bhūyo Darśana is ambiguous. Bhūyah means many and Darśana means perception. In the present context perception means perception of co-existence of Hetu and Sādhya. Now, if the word many is understood as the adjective of perception, the sense of the expression Bhūyo-Darśana becomes 'many perceptions of the co-existence between Hetu and Sādhya.' And if the word many is understood as the adjective of Sādhya and Hetu the expression 'Bhūyo Darśana means the perception of the Co-existence of many Sādhyas and hetus.'

Now, we shall show that both of these are not justifiable. So far as the first one is concerned many perceptions of the co-existence can't be produced before the knowledge of Vyāpti. Simultaneous production of Yogya-Viśeṣa-guṇas of Ātman such as Jñāna, Icchā etc. is not admitted by Mimāṃsakas or Naiyāyikas. Of the Viśeṣa-guṇas, the second one can be produced at least after one moment of the production of the first one. We also know that the cause of the knowledge of a particular type conflicts with the production of a knowledge of another type. So various types of knowledge can't be produced simultaneously. If causes of two knowledge either of same object or of different objects are present at the same time, then only one will be effective and others will be ineffective. We can show, for example

when causes for perception and inference of the same subject are present in the same moment in Ātman then perception is produced and not inference. Thus in each case, one knowledge should be produced and not more than one. In this way we can show that more than one knowledge can't be produced simultaneously whether they are of the same kind or of different kind.

So many perceptions are not possible simultaneously. Therefore, Bhūyo Darśana can not be cause of Vyāptigraha.

According to second derivation, 'Bhūyo Darśana can not be the cause of the knowledge of Vyāpti. Because in the case of inference where Sādhya and Hetu are the same there may arise 'Vyatireka Vyabhicāra.'

According to the author of Tattvacintāmaṇi, if there is no knowledge of exception then the knowledge of Vyāpti can arise from the perception of single co-existence. The knowledge of the co-existence of Sādhya and Sādhana in conjuction with the absolute absence of the knowledge of exception is known as the means of the knowledge of Vyāpti.

43. CONCEPT OF MOKṢA IN INDIAN PHILOSOPHY

DR. VIDHATA MISHRA, HAJIPUR (MUZAPFARPUR)

There are four goals of human life (Puruṣārtha), namely, Dharma (practice of righteousness), Artha (economic gain), Kāma (enjoyment of pleasures of life) and Mokṣa (emancipation or attainment of freedom from ills of birth). Among these human pursuits the last, i.e. Mokṣa, is extolled by philosophers as the supreme aim of life. It is human to aspire for happiness and to avoid misery and pain. But so long as man has the physical body and the senses, he cannot obtain unmixed happiness. If he gets rid of the body and the senses, as he is believed to be in the state of Mokṣa, he is promised the enjoyment of unmixed happiness or at least the entire cessation of misery and pain.

Regarding the definition of Mokṣa there are two theories in Indian Philosophy—(a) the negative and (b) the positive. The negative theory again falls into three classes corresponding to the three classes of negation known as (a) destruction of negation subsequent to origination, (b) negation antecedent to origination and (c) absolute negation.

Positive aspect of Mokṣa has the following main points:—

(a) Mokṣa is the revelation of the eternal bliss in the self.

(b) On the destruction of nescience resulting from the intuition of the Truth, namely, of the non-dual Brahman, there exists in the state of Mokṣa, the pure self which is of the nature of intelligence and bliss.

PR-43

(c) Mokṣa is the dissolution of the individual self in the Supreme Self which is of the nature of bliss. The dissolution occurs when there is elimination of the subtle body from the individual self.

(d) Mokṣa is the course of mentation bereft of affliction.

The negative theory is represented by Buddhism, Sāṁkhya, Nyāya, Vaiśeṣika and Mīmāṁsā and the positive theory by Cārvāka, Jainism, Śānkara Vedānta, Śaiva Siddhānta and Vaiṣṇava schools of Viśiṣṭādvaita, Veṅkaṭa Vedānta, Mahāprabhu Caitanya, Āravinda and Mādhva Vedānta.

Nirvāṇa of Buddhists is the dissolution of the five skandhas and the cessation of all activities (Cittavṛttinirodha) and of all becoming (bhavanirodha). Mokṣa of the Sāṁkhya system is a state of complete isolation, freedom from all pain, a return of the Puruṣa to its pure nature as consciousness. There is no pleasure or happiness of bliss here, for pleasure presupposed pain and is relative to it. Pleasure is the result of Sattva guṇa and the Mokṣa transcends all guṇas. According to Nyāya and Vaiśeṣika Mokṣa is the cessation of all life, all consciousness, all bliss, together with all pain and all qualities. The liberated soul retains its own peculiar individuality and particularity and remains as it is—knowing nothing, feeling nothing and doing nothing. Mimāṃsakas say that the attainment of the heavenly abode (svarga) by the performance of the Jyotiṣṭoma Sacrifice is Mokṣa. The Vedānta, Śaiva Siddhānta and all the Vaiṣṇava Schools etc. have the positive outlook. According to them mere absence of misery is not Mokṣa. There is also the feeling of happiness (Ānanda) which is the nature of soul. Hence Mokṣa, in their view, is the attainment of true innate happiness due to the disappearance of passions and false knowledge.

All these philosophical views, according to negative and positive theories, regarding the concept of Mokṣa, have been dealt with in this article.

44. MUDUMBAI NARASIṀHĀCARYA'S COMMENTARY ON THE *SĀṀKHYAKĀRIKĀ*

P. K. Sasidharan Nair, Madras

It is well known that the *Sāṁkhyakārikā*, perhaps the most important ancient available text on classical Sāṁkhya, is written in terse style and has led to different interpretations by commentators. I have taken up a critical study of the Sāṁkhyakārikā with the help of a hitherto unpublished commentary by Mudumbai Narasiṁhācharya. Though he is not an ancient commentator he is a good scholar in the various branches of learning and has also written a commentary on the Sāṁkhya Sūtras; his commentary is elaborate and lucid and discusses many a knotty problem in the Sāṁkhya system.

Of all the philosophical systems Sāṁkhya has been considered by all to be the most ancient. Though the use of the word Sāṁkhya is found first

of all only in the Śvetāśvatara Upaniṣad (VI-13), Saṁkhya reflections are found even in the Ṛgveda and the other Major Upaniṣads. This proves the antiquity of this Śāstra. This system is even mentioned in the Mahābhārata "There is no knowledge like that of Sāṁkhya, no power like that of Yoga, you should have no doubt as to Sāṁkhya being the highest knowledge" (Śāntiparvan 316-2). Sāṁkhya is derivedfrom the word Saṁkhyā. The word Saṁkhyā is used in the sense of thinking and counting चर्चा संख्या विचारणा (Amara 1. V. 3). Garbe is of opinion that the world Saṁkhyā was originally used in the sense of counting. Sāṁkhya also means knowledge of self through right discrimination.

45. THE DEVOTIONAL RECITATION

(Its implication according to Bengāl School of philosophy as interpreted by Baladeva Vidyābhūṣaṇa and his predecessors)

DR. (MRS.) S. NARANG, DELHI

The devotional recitation i. e. Saṅkīrtana is the most characteristic feature of the Caitanya sect. It is the natural expression of any Vaiṣṇava gathering. Indeed a gathering of the Vaiṣṇavas (especially Caitanya's followers) without Saṅkīrtana is unthinkable. It would not be itself. Caitanya, the great teacher and an incarnation of Rādhā and Kṛṣṇa, himself, showed a pathway to liberation terminating in the final attainment of illimitable love for the Divinity. Caitanya as well as his followers visualized and realised that the incessant clear and loud chanting of the Divine name, the Kṛṣṇa-nāma particularly, is a potent medium of worship.

Out of the nine-fold method of worship (Bhā. P. VII. 5. 23) the Caitanyites believed in the efficacy of the recitation of the Divine name i. e. Kīrtana. To Baladeva, the word implies, group recitation of the glories of the lord endowed with a sense of respect for him. A Saṁskrit lexicon, (Śabdakalpadruma, part V, p. 212) explains the word Saṅkīrtana in the sense that implies to utter or to mention (from the root kṝt to mention—prefix Sam) properly the names, qualities, etc., of the deity.

The ancient religious scriptures teach that we should glorify the Divinity for He is the Creator (RV. VIII. 85. 6). Otherwise too, the aspirants of self-dominion are directed to worship Him in a group (RV. VIII' II. 5). The Vedic worshipper even adores Viṣṇu to realise the potency of the Divine names and then to recite the renowned ones (RV. VII. 100. 5). The Upaniṣads instruct to respect the instructions of the teachers more than once (Baldeva Comm. on the Brahma Sūtra IV. I. I. citation from Ch. Up. VI. 8. 7). Over and above these references, Caitanya developed a remodelled concept of worship and popularised it as nāma-saṅkrītana. In consonance with the lord Kṛṣṇa's admonition to Arjuna, Baladeva confirms Çaitanya's

belief that repetition of the Divine name is a highly esteemed act of the worship 'Yajñānām Madhye Japayajñv'osmi' (cf. Gītā Bhūṣaṇa Bhāṣya X 25). This act is different from all other sacrifices. The sacrifices other than Japa involve animal or human sacrifice where as Japa is the purest form of worship.

The Supreme Divinity is worshipped by some names. Those names are Vedic or primary names and secondary names (MBH Śanti Parva 341 8-10). Jīva Gosvāmī refers to the specific and generic names of the Divinity. He avers that the lord is ensnared and enamoured by His specific names alone (Bṛhad Bhāgavatāmṛta II. 4. 7). The specific names are such as Kṛṣṇa, Gopāla, Mukunda, Nandakiśora, etc., and generic names are Brahman, Paramātman, Īśvara, etc.

All the creatures do not become capable of reciting the Divine names, etc., Baladeva, in this context, points out some pre-requisities of a devotee. He writes and accepts on principle that a devout soul should avoid committing ten offences against which the Purāṇas warn us (Prameya Ratnāvalī VIII, II Citation from Padma P., Brahma Khaṇḍa III. 25, 14-17).

We remember the Sole Reality by different names but 'Om' or 'Praṇava' is accepted as the only name indicative of Brahman (Siddhānta Darpaṇa I. 4). The Upaniṣads, the Mahābhārata and the legal texts all proclaim that Om is one-syllabled Brahman. Not withstanding, there is a great variety in the names of the Divine. Baldeva justifies that all the different names qualify the Supreme Lord Viṣṇu alone (Govinda Bhāṣya I. 4. 28). Constant devotion to the Divine name elates and purifies the whole personality i.e. mind, heart and conduct. The Supreme Being also gets bewitched and attracted by the name He is called. Baladeva infers that the transcendental sweetness of the twin syllables "Kṛṣṇa" is indescribable. The superb sweetness of the name causes emotional perturbance and deep stupor in Kṛṣṇa erstwhile He hears the name of Rādhikā. Similarly, Rādhikā experiences that state of forgetfulness on hearing Kṛṣṇa's name (Baladeva's comm. on Stavamālā, citation from the utkalikā Vallarī. 14). Every follower of Caitanya cherishes to sing the glories, the names, the pastimes of the eternal pair Rādhikā and Kṛṣṇa. They believe that a bit of the practice of recitation of the Divine name can put an end to the passionate desires (cf. Padyāvalī Verse XI). This practice is worthwhile because the lord resides wherever His devotees sing His names (Padma P., Uttara Khaṇḍa 94. 23).

The Bengal school holds that the name of the Lord is the very form of the Lord Kṛṣṇa Himself. The name, the form, the self i.e. the Lord are not different. All the three are Consciousness and Bliss Incarnate (Caitanya Caritāmṛta, Madhyalīlā 17. 130-139). Rūpa Gosvāmi glorifies the lord as Varṇāvatāra Paramākṣarākṛti i. e. manifestation in the form of words (Bhaktanāmāṣṭaka). This sounds to be logically true since the word is eternal (Bodas, Tarkasaṁgraha, Intro. pp. 83-84).

The materialistic world of the day may disbelieve what Caitanya preached a few centuries ago (i. e. in 1485-1533) but the efficacy of the Divine mantras and the Divine names is a foregone conclusion of the highly devout souls who experienced and visualized the Supreme Self in their own selves shedding the mere logical point of view (Kaṭhopaniṣad, Naiṣā Tarkeṇa matirāpaneyā).

46. YĀMUNĀCĀRYA'S INTERPRETATION OF UPANIṢADIC TEXTS

DR. M. NARASIMHACHARYA, MADRAS

Yāmunācārya (Āḷavandār in Tamil) occupies an important place among the pre-Rāmānuja Śrīvaiṣṇava teachers (*ācāryas*). He was Rāmānuja's grand-teacher (*parama-ācarya*) and the grandson of Nāthamuni, the first Śrvīaiṣṇava teacher of the South.

In Yāmuna's śāstraic treatise, *Siddhitraya* (comprising the Ātma, Īśvara and the Saṁvit-siddhis), we find several important Upaniṣadic texts interpreted from the view-point opposed to the interpretations offered by Śaṁkara and his followers. The Upaniṣads from which Yāmuna draws profusely are the Chāndogya, the Īśa, the Kena, the Taittirīya, the Bṛhadāraṇyaka and the Śvetāśvatara including the Atharvaśiras. Some of the Advaitic concepts criticised by Yāmuna are those regarding the nature of the individual self as identical with the Supreme, the state of *mokṣa*, the nature of the reality of the universe and the nature of *māyā*. As opposed to the ideas of Advaita on these, he gives his own views on the individual self (*Jīva*) as characterised by eternal knowledge, as the knower (*jñātṛ*), the Supreme Being as the soul and inner controller of the whole universe consisting of the sentient and insentient entities, the state of *mokṣa* as characteried by the experience of bliss and knowledge for the *jīva*, etc. Of these, the concepts of knowledge as an eternal attribute of the *ātman* and the *śarīraśarīri-bhāva* existing between the world and the Supreme, form the distinguished contributions of our author, to the Vaiṣṇava thought. It may be noted that Rāmānuja adopts and formulates these concepts for his building up of the *Viśiṣṭādvaita* school of thought.

The present paper attempts to present a brief exposition of the interpretations of the Upaniṣadic texts offered by Yāmuna, with a comparative estimate of the Advaitic interpretation. This, it is hoped, will help to understand the place of the Upaniṣadic texts in the pre-Rāmānuja phase of Vaiṣṇava philosophy.

47. THE ĀMBHĪYAS——A LOKĀYATA SECT

JAGDISHWAR PANDEY, PATNA

The word 'Āmbhi' is not often found in Saṁskrit or in the Prākrits. One Āmbhi—a king, is met with at the time of Alexander's invasion of India. Kauṭilya in his Arthaśāstra refers to the followers of an Ācārya, Āmbhi by name. Centuries after this we meet another Vṛddhāmbhi in Jayantabhaṭṭa's Āgamaḍaṁbara. The Nandī Sūtra and the Anuyogadvāra Sūtra of the Jainas refer to two Śāstras Āmbhīyam and Māsurakṣam. Fortunately for us Jayanta offers some details about the views of his Vṛddhāmbhi. When examined in this light all the Āmbhis referred to above, seem to represent a school much akin to that of the Cārvākas. The paper proposes a detailed examination of the materials referred to above.

48. CONCEPT OF GOTRA

(An attempt of new interpretation)

G.M. PANSE, SHOLAPUR

The conception of Gotra is purely vedic. The term Gotra denotes:
(1) a cow-stable.
(2) a herd of cows.
(3) a cloud or a cloud-demon.
(4) a peak.
(5) a fort.
(6) an assemblage.
(7) a group of men connected together.

The point of discussion in this paper is whether Gotra denotes blood-relation. What is the original connotation of the term ?

Some relevant facts deserve our attention. For example:—
(1) Gotra-Seer is not a God.
(2) His is not a female-Seer's Name.
(3) He is not necessarily a vedic Poet.
(4) Brahmins have Gotra called विश्वामित्र who was a warrior-king.
(5) The Rajputs of Lunar race have अत्रिगोत्र, अत्रि was a brahmin.
(6) सगोत्र brahmin is not allowed to officiate in the ritual of श्राद्ध.
(7) The original number of Gotras was eight only.

Thus there are many indications which do not support the view that gotra connotes uterine relation.

It is, therefore, essential to approach the problem on a different footing.

The very conception of ऋषि signifies the existence of Group-souls who are ever absorbed in deep meditation calculated to preserve the Vedas and

to perpetuate human welfare. शङ्कराचार्य 's introduction to the भगवद्गीता, if rightly understood, gives clear evidence in this regard.

The existence of Supra-human body and its predomination over the activities of human beings are the findings of modern scientists and philosophers like Mc'Dugal and C.E.M. Joad.

49. EPISTEMOLOGY—PRATYAKṢA

A.S.V. Pant, Pilani

Pratyakṣa enjoys a rather unique position in the scheme of Pramāṇas as it is the only one universally recognised both by the Nāstikas and the Āstikas. Human nature, in its least developed stage, would believe only in things directly perceived. When something is disputed how often do we hear people asserting 'I say, I have seen it with my own eyes' and the like. Even the Cārvākas accept the validity of this Pramāṇa. But the agreement stops here. What is Pratyakṣa, what is the nature of the knowledge acquired through it and so on are questions which are answered differently by different schools. My task in this article shall be to give an historical account of the nature of Pratyakṣa as recognised by the Vaiśeṣika and the Nyāya schools up to the appearance of the syncretic works and then to compare the same with the definitions of Pratyakṣa accepted by others and referred to in these works.

50. YOGA AND BHAGAVADGĪTĀ

Dr. G.M. Patil Aurangabad

The term 'YOGA' is variously interpreted and has been assigned different connotations in Bhagvad Gītā. So also Bhagavad Gītā has been interpreted by different commentators and erudite scholars to yield numerous meanings to suit their schools. But with all these variations, the spirit of Yoga, in its popular connotation, indicating the technical and psychic practice leading to the experience of transcendental bliss runs continuously and uninterruptedly throughout the text of Bhagvad Gītā. The Divine teacher, who is himself the Supreme Lord of Yoga, (Mahāyogeśvaraḥ-Bhagvad Gītā IX.9) has not devaluated the primal importance of this technical Yoga and has interspersed, very skilfully, all the eight constituents of the Pātñjala Yoga during this exposition of the different thoughts, of which a competent and perfect synthesis we realise in the Bhagvad Gītā.

This technical yoga we come across during the discussions of the paths of knowledge and action as also of devotion apart from its independent

in the sixth chapter. We notice with great satisfaction the Yama and the Niyama with their five-fold divisions and also the Āsana, the Prāṇāyāma Pratyāhāra, the Dhāraṇā, the Dhyāna and the Samādhi referred to in the Bhagvad Gītā. The present paper discusses this aspect of Yoga dicipline in the Divine gospel.

51. CONSIDERATION OF THE PLACES OF THE ORDEALS AS DISCUSSED IN DHARMAŚĀSTRA (DH).

S. N. PENDSE, AMRAVATI

The Dh. writers have essentially distinguished the ordeals used for the legal cases and the others used for the popular purposes. The rules regarding the place of conduction relate to the former ones. It is emphasised that the ordeals used at an improper place and time fails in their purpose. The following places are recommended (i) vicinity of god-(a) The Indrasthāna, (b) the most famous temple of the town, (c) any town and (d) temples of Caṇḍikā and Rudra (ii) The Royal gate or Sabhā (iii) Cross-roads and other public places.

(i) The ordeals expect divine intervention in executing justice. The vicinity of gods could therefore be a befitting place for such a trial. (ii) The ordeals which were voluntary were getting more legal and technical, and the influence of the king and the court was increasing day by day. Hence, the royal gate or Sabhā (iii) A natural corollary-ordeals must be executed publicly. Hence the cross-roads.

Ordeals were revived during the Maratha period. In case of the ordeal, the litigants were sent to the place known for the ordeals, with a letter to the public officer of the place. The following places were known for the ordeals:- (1) Śrī Deva-Khatav, (2) Śrī Bhairava-Sonori, (3) Śrī Kedāreśvara-Shiraval, (4) Śrī Nageśa-Poona, (5) Śrī Deva-kasba Savad, (6) Jumma Mashid-Near Kasba Chiplun, (7) Mārtaṇḍabhairava-Pali, (8) Śrī Amṛteśvara-Mohri Budruk, (9) Śrī Vajrayoginī-Near Kalyāna, (10) Śrī Deva Someśvara-Pashan and (11) Mahuli Sangam (for the water ordeal).

52. आचार्य गौड़पादः बौद्धमतानुसारी न वा

श्रीमती मधुश्री राय, कलकत्ता

अद्वैताचार्यप्रवराः परमपूज्यपादाः श्री गौड़पादाचार्याः सर्वेषाम् अद्वैतवैदान्तिनाम् शिरोरत्नभूताः इति सुपरिज्ञातमेतत् । तत्र तावत् श्रीगौड़पादाचार्यपादैः रचिता विद्वज्जनहृदय-रञ्जनी माण्डूक्यकारिकका थिञ्चत् बौद्धशास्त्रानुमोदितशब्दाद्युपग्रहात् बौद्धप्रभावभाविततेति

वर्त्तते केषाञ्चित् आक्षेपकाणाम् आक्षेपः । तादृशकथनं युक्तिसहं न वेति विचारयितुम् आलोचना अत्र अवतार्यते ।

प्रथमतस्तावत् आचार्यगौड़पादं प्रति प्रतिक्षिप्तानाम् आक्षेपवचनानाम् उपन्यासः क्रियते । तथाहि माण्डूक्यकारिकायां गन्धर्वनगरोपमा–संवृति–बुद्धेत्यादिशब्दप्रयोगसाम्यात् बौद्धदर्शनाश्रितत्वम् आचार्यस्य अनुमीयते । एवं ज्ञानमेव परमं तत्त्वं तदतिरिक्तज्ञातृज्ञेयादि-दृश्यानां तत्सत्तातिरिक्तसत्ताशून्यतया मिथ्यात्वमिति गौड़पादीयसिद्धान्तः विज्ञानवादिबौद्ध-सिद्धान्ताद् अत्यन्ताभिन्न एव । किञ्च अलातशान्तिप्रकरणे अस्पर्शयोगः अजातिवादः इति बौद्धप्रसिद्धसिद्धांन्तानाम् अपि ग्रहणदर्शनात् सर्वथा बौद्धमतानुसारी एव आचार्यः । अलात-शान्तिप्रकरणारम्भे नमस्कारश्लोके बुद्धशब्दस्योल्लेखादपि बौद्धमतानुवर्तित्वम् गौड़पादाचार्यस्य स्पष्टतः प्रतिभाति ।

तत्रेदमुच्यते––बौद्धशास्त्रप्रयुक्तशब्दग्रहणात् आचार्यस्य बौद्धमतानुवर्त्तित्वं यत् आक्षिप्यते, नहि तत् युक्तिसहम् । तेषां प्रयोगाणाम् उपनिषत्स्वपि बहुलदर्शनात् । शब्दानाञ्च अनेकार्थे एव प्रयोगसम्भवात् । किञ्च कथञ्चित् उभयमतयोः सादृश्यदर्शनात् अपि न बौद्ध-मताश्रितत्वम् अत्र सम्भाव्यते । तथा सति सर्वेषां शास्त्रकृतां सिद्धान्तानां भिन्नत्वेऽपि केनचिद् धर्मेण परस्परसादृश्यसम्भवात् सर्वेषां सर्वमतानुवर्तित्वम् आपद्येत । अपि च अस्पर्शयोगसमर्थनेन विज्ञानवादिमतग्रहणं तथा अजातिवादसमर्थनेन शून्यवादिमताश्रितत्वम् इति कथं सङ्गच्छते ? महद्वैषम्यात् योगाचारशून्यवादिसिद्धान्तयोः । गौड़पादकारिकायां प्रकरणचतुष्टयं माण्डूक्योप-निषदः जाग्रत्स्वप्नसुषुप्तितुरीयभेदेन चतुष्पात्त्वम् अनुसृत्य एव विरचितम् । तत्र चतुर्थे अलातशान्तिप्रकरणे द्वैतनिषेधार्थं कार्यकारणभावनिराकरणेन श्रुतितात्पर्य्यमेव रक्षितम् । पारमार्थिकतया कूटस्थं नित्यं निर्विशेषं ब्रह्माख्यं तत्त्वं युक्त्या समर्थितम् गौड़पादाचार्येण । अत एव तत्त्वस्य नित्यत्वेन कार्यकारणभावस्य च अनित्यभावसंस्पर्शितया सुतरां कार्यकारण-भावादिकं किञ्चित् नास्तीति गौड़पादाचार्यणामाशयः । शून्यवादिभिः पुनः तत्त्वमेव किञ्चित् यतो न भवेत् । अत एव कार्यकारणभावादिकं नास्तीति सिद्धान्तितम् । अतः बौद्धनये वस्तुतः तत्त्वाभावादेव कार्यकारणभावस्य अवास्तवतया अजातिवादः समासाधितः। अद्वैतवादे पुनः पारमार्थिकस्य तत्त्वस्य नित्यत्वादेव कार्यकारणभावानां तत्र अनुपयोगात् नित्यस्य जन्मनाशा-देरभावात् सुतराम् अजातिवादः समर्थितः इति महान् सिद्धान्तभेदः एकस्य अपरमतानुवर्त्तित्वं न कथमपि प्रेक्षावद्भिः कल्पयितुं शक्येत ।

53. THE TWO SECTS OF SOUTH INDIAN VAIṢṆAVISM

DR. N. SUBBU REDDIAR, TIRUPATI

The terms of reference of this paper are limited to what happened after the passing away of Rāmānauja. The two schools of Vaiṣṇavism arose for the propagation of the compositions of the Ālvārs. It has been pointed out that the secret doctrines (rahasyas) taught to Rāmānuja by Tirukkōṭṭiyūr Nampi and the compositions of Ālvārs afforded ample scope for the exhibition of divergence of opinion mainly based on the side of religion.

One school interpreted the rahasyas and the *Tiruvāymoli* by remaining faithful to the sacred sources like *Dharmaśāstras* and *Āgamas* while the other swore by the interpretation, taught by the teacher. While equal importance was given in one school both for the Sanskrit and Tamil sources, the other school stood more by the Tamil sources ignoring the Sanskrit sources which ran counter to the former. It is also pointed out that the Vaṭakalai school traces the origin of their doctrines to Kiṭāmpi Āccān and the other to Empār and the main points on which the sects differed are said to be eighteen which are dealt with briefly. Further, it is explained that the Tamil works are complementary to Sanskrit works and not contradictory to them and that the eighteen points can be reduced to a single problem of Kṛpā versus Karman in its aspect of the practice of upāya. Vedānta Deśika's view of vyāja or occasion is a good reconciliation of the two extreme views. It is concluded by emphasizing that Karma-Kṛpā riddle is a holy mystery of the religious experience which is more worthy of reverential study than analysis of logical categories or philosophical dogmas and the vexed problem cannot be solved by logic or ethics, but can only be dissolved by the direct intuition of God which is the experience of Ālvārs.

54. GAUḌĪYA VAIṢṆAVISM IN ASSAM

DURGESWAR SARMAH, GAUHATI

As a parallel to Assamese Bhakti cult or the Samkari Religion, Gauḍiya Vaiṣṇavism was preached in the 16th century in Assam by a number of devoted disciples of Caitanyadeva and Nitananda. There was a joint attempt to propagate Vaiṣṇava cult in Assam, one from inside and the other from outside Assam. The first one was led by sankardeva and Damodardeva and the second one was led by Caitanyadeva and Nitananda from West Bengal and both the attempts were glorified with grand success.

55. ORIGIN AND ANTIQUITY OF VAIṢṆAVISM IN ASSAM

HEMANTA KUMAR SARMA, GAUHATI

The exact time of the origin of Vaiṣṇavism in Assam has not been established as yet; but from the archaeological and literary records it seems that the Vaiṣṇava cult was prevalent in the land from very early times. The earliest reference to the worship of Viṣṇu in Kāmarūpa is found in the Badaganga Rock inscription (554 A.D.), wherein the king Bhūtivarmā is described as the devout follower of Viṣṇu. One notable feature of Vaiṣṇavism of the early period is the worship of different incarnations of Viṣṇu.

The incarnations are Varāha, Jāmadagnya-Rāma, Narasiṃha, Kṛṣṇa, Hayagrīva and Vāsudeva of the Vyūha-group which occupied a prominent place in the Pāñcarātra code of Vaiṣṇavism. The Kālikā purāṇa and the *Yogini-tantra*, two tantric texts have given a good account of the worship of Hayagrīva Vāsudeva.

The enormous archaeological remains of temples dedicated to Viṣṇu and his incarnations indicate the wide prevalence of the cult from early times. One such temple-ruins at Dah Parvatiya is ascribed to the 5th-6th century A. D. The iconographic representations of Viṣṇu also point to the fact that Viṣṇavism was prevalent in the land from early times. We have evidence of a good number of icons of Viṣṇu and his incarnations, mentioned, above, in different places of Assam, ascribable to different periods of time ranging from the 7th century onwards. Thus, on the study of epigraphic, literary and archaeological records, we have tried to show that the cult of Viṣṇu was widespread in Assam from early times.

56. ABHIÑÑĀ (INTUITIONAL KNOWLEDGE)

VEN. SOUROTH SENEKHAMPHONE, NALANDA

Abhiññā is the name of a type of Intuitional Knowledge obtained after continuous Jhānic efforts. With this, the covering of the defiling factors is removed to a greater extent and a sublime state of consciousness is achieved which manifests in the development of five-fold energy. It may be called psychological and Jhānic state in the spiritual life of a Yogāvacara. The five-fold energy which one achieves with this, may be counted as Wondrous Gift (Iddhividhā), Divine ear (Dibba Sota), Divine eye (Dibba Cakkhu), Knowledge of other's mind (Paracittavijānanā), and the Memory of the previous states of existence (Pubbenivāsānussatiñāna).

There is a process of attaining this mental stage. The consciousness of Yogāvacara is fleeting and unsteady due to blinding influence of five-fold hindrances known as Sensual passion, Ill-will, Sloth and torpor, Distraction and worry and Doubt.

The Yogāvacara, fully conscious of their nature, suppresses them and tries to develop concentration. With their cessation, the five Jhānaṅgas appear and gradually become prominent. Having removed them, the Yogāvacara practises five types of Rūpajhāna. When he gets maturity over them, he develops the capacity to practice Abhiññā.

The Yogāvacara first enters into the fifth stage of Rūpajhāna and remains there for sometime. After getting up, he makes the requisite resolution and enters into the state of Abhiññā. He, then performs five types of supernatural deeds with the dawn of such knowledge. It is, thus, psychological Jhānic achievement useful both for the Yogāvacara and also for the benefit of mankind in general.

57. SĀKṢIN *VERSUS* PRAMĀTṚ: EPISTEMOLOGY IN ADVAITA

DR. BRATINDRA KUMAR SENGUPTA, BURDWAN

In Advaita Vedanta the most important and unique principle is Sākṣin, in so far as its standpoints in epistemology and metaphysics are concerned. It is true that in other branches, such as Sāṁkhya-Pātañjala etc., the nature of Sākṣin is not altogether unknown. But it is not so much a matter of primary studies in those systems, as a result of which the real nature and utility of Sākṣin are known only in the system of Advaita.

The paper aims at analysing the utility of Sākṣin in the epistemology in Advaita, in so far as the position of Pramātṛ is opposed to it. Advaita recognises Pramātṛ also for its epistemological purposes. What then is the position of Sākṣin *vis-a-vis* Pramātṛ?

The problem is tackled from two standpoints. The first is the utility of Sākṣin as a separate principle in the system of Advaita (both epistemological and metasphysical). This standpoint will be evident more fully as we proceed from the epistemological side of the question. The crux of the problem will be evident if we analyse the arguments of those schools (such as Nyāya-Vaiśeṣikas) who do not recognise the necessity of a separate principle like Sākṣin. It is only the quarto—Pramātṛ, Pramāṇa, Prameya and Pramiti,—that is sufficient for explaining the epistemological behaviour of all kinds. The epistemological arguments of Advaita are against this viewpoint.

The second standpoint is a sequel to this epistemological utility. Not only is Sākṣin separate from Pramātṛ, but also the necessary principle in epistemological behaviour. It starts from the field of *knowledge* of the unique phenomena as cognition (cognition of cognition is tenable only from the cogent standpoint of Sākṣin, as in Advaita), *icchā* (will), *sukha* (pleasure), *duḥkha* (pain) etc. Here the crux of the theory will transcend the Nyāya standpoint of *anuvyavasāya*. In this the metaphysical principle of Sākṣin will be the real answer from the standpoint of Advaita Vedānta.

58. ŚRĪ HARIRĀYAJĪ'S CONTRIBUTION TO INDIAN PHILOSOPHY AND RELIGION

DR. R. G. SHAH, DABHOI

Śrī Harirāyajī, who flourished in A. D. 1591, was the fifth agnate descendant of Śrī Vallabhācārya (A. D. 1479), the founder of Śuddhādvaita and Puṣṭi-cult. All Ācaryas, including Vallabhācārya, taught Bhakti-Philosophy in different ways. None of them emphasised Vipralaṁbha aspect of

Śṛṅgārabhakti. Śrī Harirāyajī was the first exponent of Bhakti-Philosophy, who emphasised Vipralambha-śṛṅgārabhakti, which is his main thesis and contribution. The purpose of the paper is to give an exposition of the Philosophy of Śrī Harirāyajī, who interpreted 'Śuddhāvaita' (Brahmavāda) in the terms of Vipralambha-Śṛṅgārabhakti.

59. वैशेषिकनये शब्दप्रमाणम्

चन्द्रमणि शर्मा, ग्वालियर

वैशेषिकराद्धान्ते प्रत्यक्षम् अनुमानं च द्वे एव प्रमाणे स्वीकृते स्त इति सर्वैःविदितम् । किन्तु नैतत् तथ्यम् । वस्तुतस्तु तत्र स्तः द्वौ वर्गौ तत्रैकः द्विप्रमाणवादी, तस्य प्रमुखा आचार्याः प्रशस्तपादश्रीधरोदयनशंकरमिश्रप्रभृतयः, अपरश्च प्रत्यक्षानुमानशब्दाः त्रीणिप्रमाणानि स्वीकरोति, तस्य प्रमुखाः आचार्याः व्योमशिवः लीलावतीकारः वल्लभाचार्यः मिथिलाशोधसंस्थानेन प्रकाशिताया वैशेषिकवृतेः कर्त्ता अविज्ञातनामा कश्चिदाचार्यः । कदाचित् सम्प्रदायमिममुद्दिश्य–'प्रत्यक्षानुमानागमाः प्रमाणमिति वैशेषिकाः' इति जैनाचार्येण हेमचन्द्रेणोल्लिखितम् ।

वैशेषिकं दर्शनं प्राधान्येन प्रमेयशास्त्रं तत्र प्रमाणानां पृथक्त्वेन सविस्तरं विवेचनं नास्ति । केवलं बुद्धिप्रकरणे चतुर्विधासु विद्यासु प्रत्यक्षानुमानयोः द्वयोः चर्चा आचार्येण प्रशस्तपादेन कृता, तस्यैवानुसरणमन्यैः उदयनादिभिराचार्यैः कृतम् ।

वैशेषिकसूत्रे त्रयाणां प्रमाणानां प्रत्यक्षानुमानागमानां चर्चा अस्ति । तत्र प्रथमं तु अनुमानप्रतिपादकं सूत्रम्, यत्र साध्यसाधनयोः कार्यकारणसम्बन्धः संयोगसम्बन्धः, समवायसम्बन्धः, विरोधिसम्बन्धश्चोल्लिखिताः तदनन्तरम् अस्येदमिति सम्बन्धस्य निश्चयः अवयवाद् (उदाहरणरूपात्) भवति इति सम्बन्धनिश्चायकं सूत्रम्, ततश्च शब्दप्रमाणसम्बन्धि अतिदेशात्मकं सूत्रम् । ततः, अस्येदमिति सम्बन्धस्य बुद्ध्यपेक्षितत्वविधायकं सूत्रम् । अत्र सूत्रकृत् अनुमाने शब्दे च अस्येदमिति सम्बन्धस्य महत्त्वं समानरूपेण प्रतिपादयतीति प्रतीयते । यथा अग्निः धूमस्य कारणं धूमश्च अग्नेः कार्यम्, तथैव अमुकः शब्दः अमुकस्य अर्थस्य वाचकः, अमुकः अर्थः अमुकस्य शब्दस्य वाच्यः इति वाच्यवाचकसम्बन्धोऽपि अस्येदमिति सम्बन्धः । अस्य सम्बन्धस्य निश्चयः शब्द प्रमाणे सामयिकः, अनुमाने तु उदाहरणरूपावयवाद् भवति, इत्थं प्रक्रियासमानत्वात् शब्दस्यातिदेशात्मकं सूत्रं, न तु अनुमानप्रमाणे तस्यान्तर्भावविर्थाम् । शब्दप्रमाणं तु तस्मै इष्टमेव । तद्वचनादाम्नायस्य प्रामाण्यमिति, इतिसूत्रेणापि स्पष्टमैतत् । इतराणि प्रमाणानि तु नेष्टानि यथा न तेनान्येषामुपमानार्थापत्त्या भावादीनां प्रमाणानां प्रतिपादिकानि सूत्राणि रचितानि । तेषामुल्लेखोऽपि न क्वापिकृतः ।

व्योमशिवाचार्येण तु शब्दादीनां प्रमाणानामनुमाने अन्तर्भावप्रतिपादकस्य प्रशस्तपादवाक्यस्य व्याख्या अतद्गुणसंविज्ञानबहुव्रीहिसमासेन कृता, शब्दप्रमाणं च स्वतन्त्रं पृथग्रूपेण प्रतिपादितम् । वृत्तिकारेण तु स्पष्टरूपेण त्रीणि प्रमाणानि स्वीकृतानि । लीलावतीकारेण वल्लभाचार्येण यद्यपि द्वे प्रत्यक्षानुमाने प्रमाणे कथिते, शब्दस्य वान्तर्भावः अपि अनुमाने कृतः, किन्तु एतत् सर्वत्वन्येषामाचार्यणामाग्रहेण कृतम् । अन्यत्र सर्वत्रैव स्वग्रन्थे शब्दप्रमाणस्य सत्ता स्वीकृता एतेषां त्रयाणां

PR-59

प्रमाणानां प्रतिबन्धात्मकः सम्बन्धोऽपि प्रदर्शितः तेषामाभासाश्च चर्चिताः । अतः स्पष्टं चैतत्— एतेषां मतेन शब्दःप्रमाणम् वैशेषिकेनये स्वीकृतम् ।

उदयानाचार्येण तदनुयायिभिश्चान्यैराचार्यैरङ्गीकृतान्तर्भावपद्धतिरपि क्लिष्टा । अनुमानमात्रविद्भिः तज्ज्ञानं न केवलं दुष्करमपि तु असम्भवमेव शब्दप्रमाणे, पदपदार्थवाक्य-वाक्यार्थाकांक्षायोग्यतासन्निधिशक्तिग्रहाप्तवक्तृत्वादीनां ज्ञानं सुतरामपेक्षितम् न चैतेषाम-पेक्षास्ति मनागप्यनुमानप्रमाणे । प्रयोजकपुरुषस्य प्रयोज्यपुरूषं प्रति प्रयुक्तेन 'घटमानय' इति वाक्येन प्राप्तं घटज्ञानं, घटानयनव्यापारश्च नैवानुमानम् । शब्दानुमानयोः समत्वे स्मृतिसापेक्षत्वं त्रिकालविषयत्वमन्वयव्यतिरेकित्वं च हेतवोऽनैकान्तिकाः, न च ते साधकाः । वैशेषिकं दर्शनं व्यावहारिकं भौतिकं च; तत्र शब्दप्रमाणस्य महती आवश्यकता । उदयनाचार्यस्यान्तर्भावसरणिरपि दुष्करा क्लिष्टा च न सामान्यप्रमातृभिः वेत्तुं शक्या । अतः प्रत्यक्षानुमानागमाः त्रीणि प्रमाणानि वैशेषिके अभिमतानि, इति व्योमशिवाचार्यमतं समीचीनम् ।

60. FRESH LIGHT ON THE TWO-FOLD CREATION IN THE SĀṄKHYA SYSTEM

DR. DEBA BRATA SEN SHARMA, KURUKSHETRA

The Kārikā 52 of the Sāṅkhya Kārikā (SK) refers to two kinds of creation viz., the *bhāva sarga* or *pratyaya sarga* and *bhautika sarga* or *liṅga sṛṣṭi*. The Sāṅkhya Kārikā not only examines in detail the material tattvas and the *bhāvas* with their numerous varieties evolving out of the *Prakṛti* and the *Buddhi tattva* respectively but also states that the two kinds of creation are interdependent. But neither Īśvarakṛṣṇa nor any commentator of SK has taken the trouble of explaining the nature and extent of inter-dependence of the two kinds of creation. Attempt has been made here to consider this important problem and offer tentative solution.

It has been stated in the *Sāṅkhya Tattva Kaumūdī* (STK) that the *Buddhi* is the substratum of eight kinds of *bhāvas* which emerge out of it. The Buddhi has been conceived in two different forms viz., Buddhi as the first evolute has been called *Mahat-tattva* in which form it is cosmic by nature, and *Buddhi* as a constituent element of the psycho-physical apparatus (*deha*) of every individual being in which form it is only *buddhi tattva*. Both these forms of *Buddhi* are one and identical.

When the Sāṅkhya system speaks of the *Buddhi* as mother of *bhāvas*, what actually is meant by Buddhi is cosmic *Buddhi*, *Mahat-tattva*, and not individual *buddhi*. Of course the *bhāvas*, once having emanated from the cosmic *Buddhi* later appear in the individual *buddhi* also when they condition the process of assumption of gross bodies by the individual being in *saṁsāra*.

The emergence of *bhāvas* from the cosmic *Buddhi* thus serves a twofold purpose—on the one hand, the *bhāvas* are responsible for all cosmic *tattvas*

which evolve out of *Prakṛti* at the time of first creation assume microcosmic form and their subsequent combination into different kinds of *bhogāyatanas* (Vehicles for bhoga) and on the other, they condition the assumption of different kinds of gross bodies by the individual being and his subsequent migrations from one body to another.

61. वेदान्ते सद्वादः

डा० राममूर्ति शर्मा, दिल्ली

सत्तत्त्वविषयको राद्धान्तो वेदान्तशास्त्रस्य प्राणभूत एव सिद्धान्तः । औपनिषदमन्त्यं प्रमाणम् मन्यमानैर्गौडपादशङ्कराचार्यप्रभृतिभिर्वेदान्तिभिः सत्तत्त्वमेवाश्रित्य स्वोपज्ञस्याद्वैत-सिद्धान्तस्य प्रतिपादनेनाऽसद्वादिनां बौद्धानां निराकृतिरास्तिकदर्शनस्य च प्रतिष्ठाऽकारि । अनेन सद्वादस्य महिमा वेदान्तिडिण्डिमप्रचारितस्य द्वैतवादमर्दनकारिणोऽतएव निषेधक्रिया-प्रमुखस्य सिद्धान्तशिरोमणेरद्वैतस्यापेक्षयाऽप्यधिक इति अकस्मादेव निष्पद्यते । अतो वस्तुतस्तु वेदान्तिनां सद्वाद एव साक्षाद् वैदिकः प्रमुखश्च सिद्धान्तः । अद्वैतवादस्तु तस्याङ्गभूत एव वक्तव्यः । अत्रैतदेव प्रमाणं यद् वैदिकवाङ्मये सच्छब्दस्यैव व्यवहारोः प्राचुर्येण दृश्यते नत्वद्वैतस्य ।

कोऽयं सद्वादो नाम ? यस्मिन् खलु अखिलस्य विश्वस्य कारणता, अध्यासरूपस्य प्रपञ्च-स्याधिष्ठानताऽऽस्तिक्यस्य च निधानमास्ते तत्तत्त्वं सत्, तद्विषयकश्च विचारः सद्वादः । कुतोऽयमिति विषये नाधिकस्य गवेषणस्यापेक्षा यत् 'एकं सद् विप्रा बहुधा वदन्ति' इति, ऋग्वेदीयं सत्तत्त्वनिरूपणं सत्तत्त्वस्य प्राचीनमैतिह्यक्रमं निर्दिशति । भारतीयवाङ्मयस्य सिंहावलोकनपद्धति-पर्यवेक्षणेनेदं सुस्पष्टमेव यद् दर्शनशास्त्रे धर्मशास्त्रे च विविधार्थपरः सच्छब्दप्रयोगो दृश्यते । इमेऽधोलिखिताश्चैतेषु विशिष्टाः सच्छब्दप्रयोगाः वक्तुं शक्यन्ते—

१—जगत्कारणस्य सूक्ष्मातिसूक्ष्मस्य परमतत्त्वस्यार्थे सच्छब्दप्रयोगः ।
२—विद्यमानस्य सतोऽर्थे सच्छब्दप्रयोगः ।
३—ईश्वरार्थे सच्छब्दव्यवहारः ।
४—ब्रह्मणोऽर्थे सच्छब्दव्यवहारः ।
५—शुभकर्मणोऽर्थे सच्छब्दप्रयोगः ।
६—आत्मनोऽर्थे सच्छब्दप्रयोगः ।
७—यज्ञार्थे सच्छब्दप्रयोगः ।
८—सत्यार्थे सच्छब्दप्रयोगः ।

एतेषु सर्वेष्वपि सच्छब्दप्रयोगेषु प्रामुख्येन परमतत्त्वार्थवतः सच्छब्दस्य विद्यमानार्थक-सच्छब्दस्य चाश्रयं नीत्वा वेदान्तीयः सद्वादः प्रतिष्ठित इति प्रतीयते । परं वेदान्तीया सद्विषया योजना काचिन्नवीनैव । अद्वैतवादपोषकस्य सद्वादस्य प्रस्थापकश्च शङ्कराचार्य एव । परं यदि वैदिकोऽयं सद्वादस्तर्हि को हेतुः शंकराचार्यस्य महिम्नः ? मन्मते तु सत्तत्त्वप्रतिपादकत्वमेव शंकराचार्यस्य महिम्नो हेतुः । वैदिकवाङ्मये तु सत्तत्त्वविषयकाः विचारबीजा एवोपलभ्यन्ते, न तु सिद्धान्तप्रतिपादनम् । अतो वस्तुतस्तु शंकराचार्य एवाद्वैतसिद्धान्तप्राणभूतस्य सत्तत्त्वस्य

प्रतिष्ठापको नान्यः कश्चित् । आचार्येण चानेन यद्विषया बुद्धिर्नव्यभिचरति तत् सत् 'सत् संस्थानमात्रमिदं सर्वमित्यादिकं' प्रतिपाद्य सत्सम्बन्धिनी विचारदृष्टिः प्रदर्शिता । अद्वैततत्त्व-प्रतिपादकेन च शंकराचार्येण वस्तुतः परमार्थसत्यस्य ब्रह्मण एवार्थे सच्छब्दस्य प्रयोगो विहितः । सिद्धान्तदृष्ट्या च सद् ब्रह्मैवैकं सत्यत्वेन प्रतिपादितं वेदान्तिना ।

परं परमार्थसद्ब्रह्मैवैकं सत्यमिति चेत्, का स्थितिस्तर्हि लौकिकस्य जगतः ? किमिदं सत्, असद्वा ? इदं व्यावहारिकं जगत् सद्वाऽसद्वेति निर्णयायैतत्तु स्वीकरणीयमेव यदेतज्जगन्न तत् सत्; यत् त्रिकालाबाधितम् । तर्हि किमसदिति निर्णेतुमेतद् ज्ञातव्यं यत् किमसदिति ? अत्र शंकराचार्येण 'यद्विषया बुद्धिर्व्यभिचरति तदसदि' ति निष्पाद्यासद्विषयको विचारः परिभाषितः । एतत्परिभाषणमाश्रित्य तु जगदसद् वक्तुं शक्यत एव, परमार्थबोधे सति जगद्बुद्धिव्यभिचारात् । अतो यदि जगदसत् तदाऽस्य जगतो विषये कथं सदसद्विलक्षणत्वप्रतिपादिकाऽनिर्वचनीयता ? तत्रत्विदमेव समाधानं यदलीकादसतः सतश्च परमार्थादेव जगतो विलक्षणता न तूपर्युक्तादसतः । अतो यदि जगन्मिथ्या तदा नालीकत्वादपि तु जगद्विषयकबुद्धिव्यभिचारादेव । एवं च जगतोऽ-सत्त्वमेव मिथ्यात्वम् । अनिर्वचनीयतादुन्दुभिनादस्तु जगद्विषयेऽलीकासतः परमार्थसतश्च भ्रान्तिर्माभूदिति प्रयोजनादेव प्रतीयते ।

जगन्मिथ्यात्वसिद्धान्तस्य न्यूनत्वमन्विष्यन्तो मधुसूदनप्रभृतयोऽद्वैतसिद्ध्यर्थम् मिथ्यात्व-स्य मिथ्यात्वप्रतिपादनमावश्यकम् मन्यन्ते । एषां तु पक्षो यद्वेदान्तप्रतिपादितस्य मिथ्यात्वस्य मिथ्यात्वं न सेत्स्यति चेत् तदा जगतोऽस्तित्वं सेत्स्यति । परं नैतत् । जगन्मिथ्यात्वस्याज्ञानिनां कृत एवोपयोगित्वात् । अथ च यदा परमार्थबोधे सति जगतो मिथ्यात्वं सिध्यति तदा पूर्वकालिकस्य तु जगतो मृषात्वमानुषङ्गिकमेव । अतो मिथ्यात्वस्य मिथ्यात्वं किं निमित्तमिति वयं न जानीमः ।

पारमार्थिकव्यावहारिकसद्भ्यामतिरिक्तमेकमन्यत् सद् वेदान्तिनां, तच्च प्रातिभासिकम् । यथा शुक्तौ रजतम् । शुक्तिरत्राधिष्ठानरूपा, रजतं चाध्यासरूपम् ।

वेदान्तिनां यदधिष्ठानरूपं सद् ब्रह्म तन्नाभावरूपम् । अतश्च सत्तत्त्वप्रतिपादके शाङ्कर-दर्शने दासगुप्तादीनां विदुषां प्रच्छन्नबौद्धत्वस्यारोपो निराधार एवेत्यङ्गीकरणीयम् ।

अत्रेदं प्रस्थापितं वक्तुं युज्यते—

१. वस्तुतस्तु वेदान्तिनां सद्वाद एव साक्षाद् वैदिकः प्रमुखश्च सिद्धान्तः । अद्वैतवादस्तु तस्याङ्गभूत एव ।

२. शङ्कराचार्य एव सद्वादस्य सिद्धान्तदृशा प्रतिपादको नाऽन्यः कश्चित् ।

३. वस्तुतस्तु वेदान्ते जगदसदेव । जगतः सदसद्वैलक्षण्यरूपमनिर्वचनीयत्वं तु सामान्यजनभ्रान्तिनिवारणार्थमेव ।

४. मधुसूदनसरस्वतीप्रभृतिविदुषाम् मिथ्यात्वस्य मिथ्यात्वप्रतिपादनमनपेक्षितम् । अद्वैतसिद्धेस्तु तद्विनाऽपि सिद्धत्वात् ।

५. यत् पारमार्थिकं सद् ब्रह्म तद् भावरूपं नाभावरूपम् । अतश्च शाङ्करवेदान्तिनि प्रच्छन्नबौद्धत्वारोपो निराधार एव मन्तव्यः ।

62. PĀṆINI'S CONCEPT OF *KARMAN* AND THE SĀṂKHYA SYSTEM

UMA SHANKAR SHARMA, PATNA

The paper aims at establishing an identity between the interpretations of Karman in the Aṣṭādhyayī and of three guṇas of the Sāṃkhyas. To be particular, ईप्सिततम, द्वेष्य and उदासीन Karmans correspond to the सत्त्व, रजस् and तमस् respectively. In the light of this identity the relevant sūtras of Pāṇini need explanation.

63. JAINAS AND THE VAIŚEṢIKA SYSTEM

DR. KARUNESHA SHUKLA, GORAKHPUR

It has been regarded that in its early phase, Jainism owes much allegiance to the Vaiśeṣika system. Specially, the concepts of dravya, karman, saṁsāra and mokṣa have influenced the corresponding Jaina ideas.

In medieval and later Jaina works abundant references to Vaiśeṣika system are found where the Vaiśeṣika doctrines are referred to and confuted from the Jaina view-point. Often the Vaiśeṣika Sūtras are quoted and the Vaiśeṣika view-point elucidated in the light of the same and then the anekānta Jaina view-point has been presented.

Some of these references are found in the Tattvārthavṛtti, Tattvārthavārttika, Prameyakamalamārttaṇḍa and other works. In the present paper, these references have been analysed and elucidated in the light of the Jaina thinking and the relationship of the Vaiśeṣika and the Jaina systems has also been reviewed in the light of the above references.

64. BUDDHIST REFERENCES IN THE NYĀYABHŪṢAṆA

DR. KARUNESHA SHUKLA, GORAKHPUR

The Nyāyabhūṣaṇa is an auto-commentary on the Nyāyasāra of Bhāsarvajña. It was long supposed to be lost till it was published through the good efforts of Swāmī Yogīndranandajī from Varanasi (1968). It is regarded as the most lucid, analytic and detailed commentary on the aphorisms of the author embodied in his treatise of Nyāya.

In the body of the present work, cross-references to many works, authors and doctrines of Buddhism are found which exhibit not only the vast knowledge of other philosophical systems including Buddhism and Jainism, but also criticism and counter-criticism of the philosophical view-points of

various systems and a presentation of the doctrines of other systems with a view to criticise them.

The present paper seeks to elucidate and analyse the references to Buddhism found in the body of Nyāyabhūṣaṇa and thus present a comparative account of the Buddhist and the Nyāya doctrines from each others' view-point.

65. श्रीमहात्मगांधिदर्शनम्

डा० अमल धारी सिंह, जोधपुर

'दृश्यते साक्षात्क्रियते आत्माऽनेन' इति व्युत्पत्त्या भारतीयवाङ्मये दर्शनं तु विद्यते तदनुपममद्भुतमुपकरणं साधनं येनात्मस्वरूपसाक्षात्कारः सम्भवति । द्रष्टाऽऽत्माऽनेन दर्शनेन दृश्यं स्वकीयं स्वरूपं पश्यति । एवं मानवजीवनस्य परमः पुरुषार्थोऽपवर्गोऽधिगम्यतेऽनेन । अतः 'परा विद्या' रूपेणास्यैव प्रसिद्धिः ।

श्री महात्मगांधिमहोदयास्तु अस्मद्देशीयमहापुरुषेष्वन्यतमाः । सत्यरूपेण स एको महान् पुरुषः राष्ट्रनिर्माता जगदुन्नायकः सत्पथप्रवर्तकोऽसन्निवारको दलितानां पतितानां संतप्तानामुद्धारकश्चासीत् किन्तु दार्शनिकः स नासीद् यथा गौतमकणादकपिलादयो महर्षयः । यतो ब्रह्मजीवजगदात्मानात्मपुरुषप्रकृतिजीवाजीवचिदचिदादिदार्शनिकप्रमेयाणां प्रतिपादनं स्वसिद्धान्तानां संस्थापनं प्रमाणस्वरूपविवेचनं न कृतं तैर्महाभागैर्नास्ति चेदं प्रयोजनमपि तेषाम् । तस्योपदेशास्तु न सिद्धान्तरूपेण केवलं परार्थाः पुस्तकगता अपि तु स्वानुभूतत्वाद् व्यवहृतत्वाद् व्यवहार्या अनुगन्तव्याः पालनीयाश्च । एवं तस्य दर्शनं व्यावहारिकं दर्शनं न केवलं सैद्धान्तिकम् ।

श्रीगांधिमहोदयस्य दर्शनं त्वनुशासनमेव । तैर्महाभागैर्न किमप्यभिनवं स्वकीयं दर्शनं प्रतिपादितम् । अपि तु पूर्वोपदिष्टानि वचनान्येव तैः स्वजीवने सम्यग्रूपेण समाचरितानि तथा समष्टिसुखाय तेषां सिद्धान्तानां समाचरणं सम्मोदितम् ।

यद्यपि विविधदर्शनानां तस्मिन् सुन्दरः समन्वयो दृश्यते तथापि वेदान्तगीतोपनिषद्दर्शनैः स बहुलरूपेण प्रभावितः । ईश्वरविषये तस्य सुदृढो विश्वासोऽस्ति । स एवास्य जगतः स्रष्टा धारकः संहारकश्च । आत्मरूपेण सकलपिण्डेषु सर्वत्र एक एव सर्वज्ञः ईश्वरोऽवस्थितः । अतः सर्वाणि भूतान्यभिन्नानि तस्यैवांशत्वात् । एवं भेदेष्वभेदः अनेकेष्वेकत्वं च प्रतिपादितम् । कर्मसिद्धान्तस्यातिसमीचीना व्याख्या प्रस्तुता तैः। एवं परस्परं भेदस्य द्रोहस्य कलहस्य निराकरणाय समस्तानां मानवानामेकत्वसूत्रसंनिबन्धने विश्वबन्धुत्वसांमनस्यसंस्थापनार्थं चात्यन्तं प्रशंसनीयः प्रयासो विहितस्तैः ।

'सत्यमेव जयते नानृतं', 'न वित्तेन तर्पणीयो मनुष्यः', 'त्यागेनैकेऽमृतत्वमानशुः,' साधुनाऽसाधुं शुभेनाशुभं सर्वदा जयेत्, हृदयेषु प्रसुप्तदैवशक्तिजागरणेन दानवशक्तीनां निराकरणं कुर्यात्, जपतपःस्वाध्यायेश्वरप्रणिधानानि समाचरितव्यानि, केवलं कर्त्तव्यबुद्ध्यैव कर्माणि करणीयानि' इत्यादीनि तस्यानुशासनानि । एवं समस्तं मानवसमाजमविद्वेषं सम्यञ्चं समनस्कं करोति सः । समानप्रयोजनसिद्ध्यर्थं सर्वजनहिताय सर्वजनसुखाय च प्रेरयति । मानवस्य

समाजस्य च पुनरुत्थानं सम्भवत्येवेति श्रीगांधिमहोदयानां प्रबलो विश्वासः । अतो निरलसतया तन्द्रारहितत्वेन कर्माणि कर्त्तव्यान्येव सततम् । यतः 'नेहाभिक्रमनाशोऽस्ति प्रत्यवायो न विद्यते ।' एवं त्रिविधतापसंतप्तेषु विपज्जालज्वालावलिजर्जरितेषु दलितेषु पीडितेषु मानवेषु सुखाधिगमनायाशायाः सञ्चारं करोति सः । यथार्थरूपेण स समाजस्योद्धारकः उन्नायकश्च ।

एवं देशकालव्यक्तिसमाजसीमापरिच्छेदरहितत्वात्तस्य दर्शनं समानरूपेण समष्टिहितकरणं समानरूपेणानुकरणीयम् । यद्यपि तैर्यदुक्तं समाचरितमपि तथैव तथापि तत्परिपालनं तु न सरलं किन्त्वसम्भवमपि नास्त्येव । यथाशक्ति तेषां सिद्धान्तानां व्यवहारोऽनुगमनं कर्त्तव्यमवश्यमेव । यथोक्तं च गीतायाम् --

'स्वल्पमप्यस्य धर्मस्य त्रायते महतो भयात्'

66. सांख्यसम्मतपुरुषस्वरूपसमीक्षा

डा० अमल धारी सिंह, जोधपुर

१--विभिन्न दर्शनों में आत्मा का स्वरूप ।

२--सांख्यसिद्धान्तसम्मत पुरुष का स्वरूप, सांख्यकारिका (सां.का.) १०, ११, १९.

३--ईश्वरतत्त्व का खण्डन, निमित्त-उपादान कारण, नियन्ता इत्यादि सांख्यकारिका ५७ एवं तत्त्वकौमुदी, सांख्यसूत्र ५।२, ६।४१.

४--अचेतन प्रकृति की स्वतः प्रवृत्ति, सां. का. ५७, सूत्र ३।५९

५--पुरुषसिद्धि में सांख्यप्रस्तुत हेतु, सां. का. १७, सूत्र १।६६, १।१४०-४४

६--पुरुषबहुत्व की सिद्धि में सांख्यप्रस्तुत हेतु, सां. का. १८

७--सांख्यप्रस्तुतपुरुषसिद्धान्तसमीक्षा

पुरुषसिद्धि में सांख्य द्वारा प्रस्तुत हेतु उसी के द्वारा प्रतिपादित पुरुष में घटित नहीं होते ।

८--म. म. डॉ. उमेश मिश्र का मत--त्रिविध पुरुष, ज्ञ--मुक्त--बद्ध । सांख्यसम्मत पुरुष 'ज्ञ' है, परन्तु प्रस्तुत किये गये हेतु 'बद्ध' पुरुष को सिद्ध करते हैं, 'ज्ञ' को नहीं । 'ज्ञपुरुष' एक तथा 'मुक्त एवं बद्ध' पुरुष अनेक हैं ।

९--'ज्ञपुरुष' को सिद्ध करने वाली कारिका का लोप, सम्भाव्य स्थिति कारिका १६ एवं १७ का मध्य ।

१०--पं. बलदेव उपाध्याय, उदयवीर शास्त्री तथा अन्य विद्वानों के मतों की समालोचना ।

११--ईश्वरतत्त्व की सिद्धि

आचार्य गौडपाद की दो कारिकाओं के सम्मिलित भाष्य के आधार पर, पं. बालगङ्गाधर तिलक के अनुसार कारिका ६१ के अनन्तर की कारिका--

कारणमीश्वरमेके ब्रुवते कालं परे स्वभावं वा ।
प्रजाः कथं निर्गुणतो व्यक्तः कालः स्वभावश्च ।।

१२--पुरुष-प्रकृति संयोग, पङ्गवन्धवत्, सां. का. २१.

१३—उपसंहार

सांख्यसम्मत पुरुष का स्वरूप 'ज्ञ' ही है, किन्तु अनादि अविद्या से यही पुरुष बद्ध एवं अनेक हैं। स्वसम्मत समस्त सिद्धान्तों की सिद्धि हो जाने के कारण सांख्य को ईश्वर नामक तृतीय तत्त्व अभिमत नहीं है। पुरुष के यथार्थ स्वरूप का प्रतिपादन ही सांख्यदर्शन का परम प्रयोजन है। 'ऋते ज्ञानान्न मुक्तिः, ज्ञानेन चापवर्गः' यह सर्वत्र मान्य सिद्धान्त है और स्वरूपदर्शन से ही त्रिविध दुःख में हेतुरूप में विद्यमान प्रकृति से अविद्याजन्य सम्बन्ध को समाप्त कर अपने चिन्मात्र स्वरूप में पुरुष प्रतिष्ठित हो जाता है। त्रिविध दुःखों की ऐकान्तिक एवं आत्यन्तिक निवृत्ति रूप पुरुष की यही स्वरूप प्रतिष्ठा ही कैवल्य है और यही मानव जीवन का परम पुरुषार्थ है—

'स्वरूपप्रतिष्ठा वा चितिशक्तेः' योगसूत्र ४।३४

67. क्षेमकाव्यकल्पद्रुमे चिन्माला

बुद्धिधारीसिंह 'रमाकर', मधुबनी, (दरभंगा)

मार्कण्डेयपुराणान्तर्गतदुर्गासप्तशत्याः पञ्चमाध्याये पञ्चविंशतिशक्तयः वर्णितास्तासु "व्याप्त्यै देव्यै नमो नमः" पदेन सूचिता व्याप्तिरूपेण तथा "चितिरूपेण" शक्ती व्यापिके, शेषाः त्रयोविंशतिचिच्छक्तयः महाकविना पं. क्षेमधारिसिंहशर्मणा सर्वदर्शनसमन्वयपुरस्सरं काव्यात्मक चमत्कारेण निगूढ़तमसिद्धान्तप्रतिपादितवाक्येन च स्वकीय विलक्षणकल्पनया महन्नायिका-रूपा वर्णिताः। "व्यापकदृष्ट्या महती प्रकृतिरस्य रङ्गस्य नायिका, विराट् पुरुषश्च नायकः अथवाऽस्य रङ्गस्य नटी-सूत्रधारौ दर्शनशास्त्रस्य प्रकृतिपुरुषौ। द्वैतहीनं चरमतत्त्वं वा प्रकृति-प्रभवा सकला हि सुषमाऽत्रोद्दीपनभावायिता। नवापि रसाः प्रसङ्गानुसारमायाताः। भक्ति-भावस्त्वस्याऽत्मैवेति"।

उपर्युक्तविषयाणां समीक्षा निबन्धेऽस्मिन् चिन्मयीशक्त्याः निगूढ़तम् प्रभाववर्णन-पुरस्सरं कृता। साकारनिराकारविवेचना तान्त्रिकदर्शनस्य पृष्ठभूमौ लेखकेन प्रकाशिता।

68. SOME ESOTERIC ASPECTS OF TANTRISM

DR. JAYADHARI SINHA, MADHUBANI (DARBHANGA)

Tantrism could not gain popular momentum due to certain misconceptions prevailing in Brāhminic society. Even modern critics could not do justice to this hoary tradition of Religion and Philosophy. Some of them damned it as "Nonsensical extravagance" or as frivolously licentious, filthy and so on. Professional Sādhakas were partly responsible for these aspersions, because they set very bad examples of degeneration. Greed for money, lust for power and sensuous pleasures overpowered them and they had no patience to devote their proper attention to the basic principle of "Cittam Mantraḥ."

As a matter of fact, all our Tāntric rituals are connected with the psycho-analytical problem of controlling our Mind-Stuff. But this Yogic aspect of Tantrism could not be properly understood and exoteric ways of Sādhana prevailed on esoteric realisation of truths to the extent that the spirit of Tantrism was completely ignored and majority of Sādhakas indulged in five 'M'a-s, Dūti-Yāga etc. without controlling the currents of mental fluctuations. A principle which ought to have gained priority was recklessly undermined.

As a matter of fact, it is not very correct to draw a line of demarcation between the psychological and physical ways of Sādhana. Whatever ritual is prescribed in Tāntric Texts is esoteric in the sense that it is meant to be performed with all sincerity of purpose and concentration of Mind-Stuff.

Concentration of Mind-Stuff (Citta) is not a joke. It is, so to say, unimaginable without an emotional support. That support is Cit-Śakti or the power of the Supreme Consciousness, conceived to have taken various forms like Mahāvidyās, Durgā and other deities. A devotee has to contemplate upon those deities in a manner, prescribed in Tāntric Texts, and develop a sense of identity. All the Tāntric rituals are to be accompanied by this contemplated identity so that they may culminate in subtle realisation of Sāmarasya, which is decidedly esoteric in character.

The writer of this paper has supported his stand by Yogic implications of some of the important but superficially exoteric items of worship. His study generally centres round the Maithila Code of Worship (Pūjā-paṭala). He has examined the mantras and processes and found out the seeds of esoterism. It is hoped, scholars interested in Tantrism, try to interpret all the items of Tāntric Worship in the light of subtle principles of esoterism (Yogic and Metaphysical) and thereby speed up the propagation of this religious and philosophical tradition so that Man may be in a position to realise what He is.

69. PATAÑJALI'S CONCEPTION OF 'VIDEHAS AND PRAKṚTILAYAS'

G. SITARAMIAH, MYSORE

In the contest of distinguishing between *Samprajñāta Samādhi* and *Asamprajñāta Samādhi*, the two principal kinds of meditation, Patañjali has taken care to instruct the Aspirants, suggestively, not to rest content at certain states which are spurious semblances of *Kaivalya*. Patañjali employs meaningfully two technical words '*Videhas*' and '*Prakṛtilayas*'. These words are used only once in the entire *Yoga-sūtra*. Patañjali is trying to distinguish two special classes of yogins (Aspirants) 'the disembodied' and 'Those who are absorbed in Nature.'

These yogins, enjoy, no doubt, a certain sense of equipoise but they have not attained to the knowledge of the ultimate Reality. The '*Videhas*' have no corporeal existence; but when they *are* reborn which is a necessity, their advance towards emancipation will be spectacular, in the sense that the pre-conditions of '*Śraddhā*, *Vīrya*, *Smṛti*, and *Prajñā* which are the usual steps for others, will be absent.

The nineteenth sūtra in the *Samādhi-pāda* is ticklish in some respects. Commentators give several meanings to the words *Bhava*, *Pratyaya* etc.

In this paper, an attempt is made to understand what Patañjali might have intended when he used the two special words '*Videhas*' and '*Prakṛti-layas*' to characterise a class of yogins, who are very near '*isolation*' and yet have not reached the goal. The different meanings of the words *Bhava* and *Pratyaya* are also incidentally examined.

70. THE TEXT OF THE SĀṀKHYA-KĀRIKĀ AND MĀDHAVA (SĀṀKHYA-NĀYAKA OR SĀṀKHYA-NĀŚAKA)

E. A. Solomon, Ahmedabad

I have attempted in this paper to determine the number of Kārikās in the original Sāṁkhya Kārikā of Īśvarakṛṣṇa on the basis of two hitherto unpublished commentaries on the Sāṁkhya-Kārikā. I have also examined the different readings of the Kārikā text as found in different commentaries —these two commentaries, Yuktidīpikā, Gauḍapādabhaṣya, Jayamaṅgalā, Tattvakaumudī, Māṭhara-vṛtti and Paramārtha's version. Some of the different readings seem to be a result of the attempts made by later commentaries to rectify some metrical defect in the original or to make the expression more precise and consistent.

One Mādhava is referred to as Sāṁkhya Nāyaka or Sāṁkhya-Nāśaka in Umbeka's Commentary on the Śloka-vārttika, in Jinendrabuddhi's commentary on the Pramāṇa-Samuccaya, in Karṇakagomin's commentary on the Pramāṇa-Vārttika and in Bhāsarvajña's Nyāya-bhūṣaṇa. Mādhava is also known to have entered into a philosophical duel with Guṇamati, a Buddhist thinker. I have examined all these references and attempted to determine the data of Mādhava, as also his influence on the Sāṁkhya current of thought.

71. TITIKṢĀ YOGA, THE FUNDAMENTAL YOGA TAUGHT IN THE GĪTĀ

Somanchi Sriramulu, Undi, (West Godavari)

Arjuna submits himself as a disciple to Bhagavn Śri Kṛṣṇa saying, "*śādhi mām*=order or instruct me." (2-7). Naturally, Kṛṣṇa's instruction

is to be found in his orders. The first three orders are (1) Titikṣava, (2) Viddhi and (3) Yudhyasva. The first order (2-14) instructs Arjuna to practise titikṣā (endurance). Titikṣā is the first to be taught and it is fundamental to all other teachings. Effects like heat and cold, pleasure and pain which arise when sense organs contact with their objects are to be endured. If not, the contacts (Vyathayanti=sway the concerned person) from his accepted physical activity or from his existing mental attitude. When the effects of contacts are endured they (Na vyathayanti=do not sway; they do not affect) (2-15). The word 'dhīra' also used in the context (2-13.15) means, as defined by Kālidāsa, a person that remains unperturbed even under trying circumstances. Titikṣā gives rise to samatā or sameness. The mental attitudes and physical activities obtaining before making a sense-object-contact, will have to be maintained to be the same even during the contact and after it, if the contacting person is practising titikṣā.

The second command, 'Viddhi' involves jñāna or a particular piece of knowledge of the inner-self, pervading the outer body, for instance the know ledge of the 'dehī' or the self as an imperishable entity, (2-17) or as an untarnished entity (4-15). The knowledge itself may be scriptural (2-12) and inferential (2-13). The third command "Yudhyasva" 'Fight', is representative of svadharma (2-31) as elucidated by Kṛāṣṇa himself. These three factors viz., Titikṣā, Jñāna and performance of svadharma form the three important parts of the one yoga preached in the Gītā (3-31); (4-1); and (18-75). Śri Kṛṣṇa himself in his instruction to fight, preaches knowledge and fighting together in the first place (2-18); and samatā, (effect of endurance) and fighting (2-38) in the next place. The word Yoga (18-75) literally means a combination. In fact Kṛṣṇa preaches the three factors together, in his advice to fight (3-40) and also in a general way (3-25); (4-41) in some other places.

It is easy to see that all the other yoga's taught in the Gītā are mere variations of this fundamental yoga. The words that denote the siddhas of the various yogas are denoted by words like *sthitaprajña*, *sthitadhīḥ*, *Guṇatīta* etc. These words evidently denote confirmed Titikṣu's. Not only the names, but also the descriptions of them do the same (2-56, 57); (12-13, 15, 17); (14-23, 24, 25). When Titikṣā is developed and stressed upon, it becomes the dhyāna yoga which is ātman-centred with yuktāhāra-vihāra (6-3, 10, 17). Titkṣā or endurance is in reality a process of *cittavṛttinirodha*. When the knowledge of the pure non-acting self is stressed it becomes Sāṃkhya yoga; when svadharma is stressed upon it becomes Karmayoga. When the knowledge of God as the all pervading Ātman is stressed, it becomes bhaktiyoga with its minor varieties indicated by '*matkarmakṛt*', '*Tatkuruṣva madarpaṇam* '(10-55;9-27) etc., They are thus viewed fundamentally as one yoga by Kṛṣṇa (3-30, 31); (4-42); (5-4, 5) and understood to be one by Sañjaya (18-75) explicitly. The yoga is named Titikṣā yoga to indicate the importance of titikṣā, and it is explained fully in the original book Titikṣā Yogadarśanam, written by me.

72. THE SECRET TEACHINGS OF EXERCISES IN MEDITATION ACCORDING TO ŚVETĀŚVATARA UPANIṢAD AND DAKṢIṆĀMŪRTI-STAVA

SOMANCHI SRIRAMULU, UNDI (WEST GODAVARI)

The secret teachings of exercises in mental contemplation for Union with God, hinted in the Upaniṣadic text (Sv. U.-110) and alluded to with some detail in the Dakṣiṇāmūrti-stava, are for the first time put in an original manner and explained fully in my Upadeśa-Ratnārāma. 'Mauna' or contemplation is pointed out to be the means for accomplishing union (between the Jīva and the Īśvara, through a process of mental extraction) as indicated by the 'cinmudrā'. Abhidhyāna, Yojana and tattvabhāva are the three stages indicated in the Upaniṣadic text and in the nine stanzas of the stuti.

After altering the order of the stanzas or of the lines in one stanza to suit the logical explanation of the Upaniṣadic text, the stanzas are commented upon in an original manner bringing out the full meaning of the Upaniṣadic text in the form of nine Upadeśa's for meditation.

For Īśvara-abhidhyāna, two meditations, one dealing with Īśvara as expanding the four dimensional (deśa-kāla) world through his creative māyā, (the stanza, *bījasyāntaḥ*) and the second describing God as the prime mover through his Māyā, moving the jīva in his saṃsāra (the stanza, *Viśvam paśyati Kārya..*). The exercises for effecting yojana with God are postulated, based on an analysis of the general unit of experience of saṃsāra, namely, "Here, now, I, doing, am". It is evident that in the pattern of life, factors of place, time, ego, cit and sat are limited by Māyā according to karma. So, to get extricated from Māyā expansion of the factors of sat, cit and ahaṃ (ego) becomes necessary. The concerned four stanzas are (1) Yasyaiva Sphuraṇam......(2) Nānāchidra....(3) Deham prāṇam......and (4) Rāhugrastadivākarendu.....The first Upadeśa runs thus, (a) experience yourself as the principle of pure existence, (b) contemplate on other living beings as such expressions of existenee, (c) integrate them into one and contemplate on it as the all pervading existence principle of God. God then becomes non-different from the Guru, the seeker and others through the uniting factor 'sat'. This meditation enlarges or expands the principle of existence experienced by the seeker, (hitherto limited by Māyā to the little self) thus breaking the limiting bonds of Māyā through Yojana with God through the principle of 'Sat'. Meditations to expand the limited principles of 'Cit' and 'aham' can be similarly deduced from stanzas (2), (3) & (4). Next, freeing the self from the co-ordinates of time and space, is to be achieved through the two concerned meditations, indicated in "Balyādiṣu" and stanzas beginning with "Bhūrambhāmsi". Finally, meditation useful for union with the transendental God is described as indicated in the stanza,

Viśvam darpaṇa......In all these exercises, contact or union of the jīva with God is aimed at. The corresponding mental and spiritual expansion is scientifically supported by the accepted theories on Extra Sensory Perception.

73. SANNYĀSA AND THE BHAGAVADGĪTĀ

SOMANCHI SRIRAMULU, UNDI [WEST GODAVARI]

The word Sannyāsa means (1) abandonment and (2) placing down. The word used in the compound sannyāsāśrama indicates abandonment of doing one's dharmas. Manu uses this word in this sense and also Arjuna (5-1). Śaṅkarācārya endorses it. He even goes to the length that the word does not mean 'putting down'. But Śri Kṛṣṇa uses the word 'sannyāsya' four times in the second sense in the Gītā. Śaṅkarācārya interprets the word in three places in the second sense, though he interprets the word in one place (5-13) only, as having the sense of renunciation. But the similarity in usage makes the second meaning irresistibly admissible in that place also. But the word 'Sannyasana' is used in the first sense, the sense of leaving, (3-3). The word 'Sannyāsa' also is used to denote leaving by Kṛṣṇa, notably in (5-6). There is thus difference of meaning in Śri Kṛṣṇa's usage of the word. Arjuna naturally gets confused and requests for an accurate explanation of the word 'Sannyāsa' (18-1). Kṛṣṇa answers that the word Sannyāsa is understood by the vedic sages to mean renunciation of works prompted by Kāma or desire. This is so. Wise people who become detached, would go out of house, leaving all actions prompted by desires associated with wife, children, money, heavenly joys etc. When they become parivrājakas or wanderers and 'bhikṣus or beggars, they have to leave naturally all their dharmas or duties associated with household living. Hence the word 'sannyāsa' means leaving the concerned prescribed acts. Manu, and others use it in that restricted sense. But soon it came to be understood as abandonment of Karma generally. But this meaning is wrong. It is incompatible with parivrajana (wandering) bhikṣācarya etc., acts characteristic of the renouncers. A Sannyāsin, is called parivrājaka and Bhikṣu. The verbs 'parivrajet' and 'bhikṣācaryam caranti' used in the Upaniṣads denote their daily acts. Moreover, though one renounces one's own duties, one does not and cannot renounce or leave away 'doing' altogether. 'Sannyāsins' cannot leave the fundamental acts like seeing, eating, breathing etc. They will be even bound by them, if they become attached to their objects. So, they also have to be abandoned some how. Śri Kṛṣṇa proposes a way to make Karma-Sannyāsa complete, by achieving renunciation, in essence at least, of those Karmas even, by renouncing effects of those works through Yoga. Then only one gets emancipated from the bonds of Karma completely, and easily. The word 'Sannyāsya' used in connection with sarvakarma is used to effect a yoga and it means there 'nikṣepa' or 'putting down'. The

Karmas, there, are ascribed to 'deha', or Brahma (5, 13, 10) etc. It is evident that according to Kṛṣṇa (and the Kavis also in his mind) the word sannyāsa in the sense of leaving, is related to Kāmyakarma really and not to sarvakarma. It means 'vyuthāna' from 'dāreṣaṇā etc., but not from acts like seeing.

The importance of the application of principle of renunciation through yoga, to sarvakarma enriches the sannyāsa, expands its scope and makes 'sannyāsa' thorough. This is essential for achieving 'Brahmanirvāṇa' easily and here alone. This teaching of Śri Kṛṣṇa is explained in my book, Sāṅkhya-Ratnārāma for the first time along with other topics and it is an original contribution to the concept of Sannyāsa which all seekers and especially the 'Sannyāsins' should take note of.

74. EXISTENTIALISM AND VEDĀNTA

MRS. PADMA SUDHI, POONA

The movement of existentialism and its relation to the corresponding essential concepts of Vedānta are discussed. The struggle between 'being in itself', and 'being for itself', of the two philosophical movements and re-integration of the existence through the concept of Mokṣa in Vedānta is instituted. The problem of man's alienation from existence in various directions according to Existentialism and the problem of Vedānta called metaphysical ignorance (avidyā) of one's true nature are compared. Man is 'being in itself' and whole objectivity is 'being for itself', this is what Vedānta calls the deluded sense of duality. Because of the loss of existence, the traditional values and faith in man and the metaphysical void is created. The intellectualism and rationalism of the thinking mind of a man producing false metaphysic essences, superimpostion of economic, social and political organisations on the existence creating misunderstanding and doubts for each existence, and dazzling glamour of materialism degrading human existence as a commodity of the market, the technological revolution which depresonalizes human nature after making existence a victim and helpless slave of machines, all of them together, are deluding them more and more in despair and ignorance.

The similarities and distinctions are shown in the paper having the authoritative background of the two philosophical systems. Vedānta gives the spiritual solution to attain one's real existence after showing the concealing and projecting power of Māyā or primal ignorance which is veiling the real existence and projecting other than the real. Existence is also a spiritual protest against the technological alienation of man as propounded in the movement of Existentialism. While Existentialism left a man in the mid-way, Vedānta has contributed the further meaning to the existence after shattering the logical apparatus and artificial wisdom of technology.

75. भोजराजकृत चारुचर्या—विभिन्न पाठ्य परम्पराएँ

यशवन्त उद्गिर, खण्डवा

चारुचर्या राजा भोज के द्वारा रचित एक ग्रन्थ है। जिसके प्रतिपाद्य विषय के विषय में विवाद है ही। प्रारम्भिक श्लोक में इसे नीति, वैद्य एवं धर्म का ग्रन्थ स्वयं ग्रन्थकार ने बतलाया है। इस ग्रन्थ की तीन हस्तलिखित प्रतियाँ प्राप्त होती हैं जिनमें से एक आन्ध्र से प्रकाशित हो चुकी है। तीनों प्रतियों की विषय-वस्तु, पद्धति एवं आकार में काफी अन्तर है। प्रथम प्रति में २१६ श्लोक, द्वितीय में ४२० एवं तृतीय में १६०० से अधिक श्लोक हैं। इसी प्रकार का अन्तर विषय, विषयों की संख्या एवं उनके विवेचन में है।

इस शोधपत्र में चारुचर्या के उपर्युक्त विभिन्न पाठ्य परम्पराओं के परस्पर समालोचनात्मक अध्ययन का प्रयत्न किया गया है। साथ ही यह भी दृष्टि रखी गयी है कि वास्तव में चारुचर्या का मूलपाठ किस प्रति में होना चाहिए। चारुचर्या के लघु, मध्य एवं बृहत्संस्करण की निर्मिति एवं विषय-वस्तु का सम्यक् आलोचन ही शोधपत्र का मूल उद्देश्य है।

76. VARADA-VIṢṆU-MIŚRA'S CONTRIBUTION TO VIŚIṢṬĀDVAITA LOGIC

DR. V. VARADACHARI, TIRUPATI.

Logic is primarily dealt with in the Nyāya-Vaiśeṣika systems. This was considered as opposed to the Vedic tenets by the Mīmāṃsā and Vedānta schools which evolved a change in the existing systems to suit their doctrines. Nāthamuni and his grand son Yāmuna were the pioneers to contribute to serve this end. Varada-Viṣṇu-Miśra, the nephew of Rāmānuja, attempted to make his contribution through his work Mānayāthatmya-Nirṇaya, which is now lost. The Nyāya-siddhāñjana of Vedānta Deśika contains references to the extracts from this work. In most of the topics, this author followed the Nyāya tradition. Viśiṣṭādvaita Vedānta exterted influence on this author in the treatment of avayava, laukikavākya prāmāṇya, anvitābhidhānavāda, and the import of words as applicable to Īśvara. His definition of pramāṇa bears the influence of the Mīmāṃsā school. It is strange that this writer should treat Saṃvāda as an independent pramāṇa. The work thus reveals that Viśiṣṭādvaita logic was not fully developed during the period of this author.

77. THE CONCEPT OF SACRIFICE IN THE UPANIṢADS

DR. (SMT.) NEELA A. VELKAR, BOMBAY

The concept of sacrifice has embraced all the stages of Vedic and post-Vedic religion in some or other aspect.

In the period of the Rv., it has the form of the mode of worship or the effective means of approaching and propitiating gods. In the Av., sacrifice is believed to have magical power to compel the deity and the deity is subordinated to the magic spell. The association of magic with sacrifice is further carried on in the Brāhmaṇas. Ever increasing attention is given to the elaboration of the ceremonial details rather than to the gods who preside over it. The magical power attributed to the sacrifice and the professional skill of the priests are considered to be primarily responsible in making the deity powerless or to assume power and to bring prosperity or ruin upon the sacrificer. As a consequence, the characters of gods have suffered to a great extent. The attainment of material prosperity is the primary aim of sacrifice in this period.

The Upaniṣadic seers realised the limitations of sacrifice in enabling them to reach the highest self. After practising meditations, they realised that meditation (Upāsanā) also constitutes the spirit of sacrifice.

In the meditative act, the devotee sits near the object of meditation with his mind full of reverence, seeks communion with it by the symbolical sacrifice that consists in giving up his ego, pride and other imperfections, in his faith in the powers of the object of worship and in his dedication and submission to it. Thus the Upaniṣads have retained the spirit that underlies the act of sacrifice but have not accepted the external form consisting of ritual ceremonies.

Though the sacrifice in the Upaniṣads is symbolical, it is mainly based on the belief that the worship of the divine powers brings about the growth and maintenance of worldly life as in the Rv. (Ch. Up. 5-3 to 10).

Though sacrifice is substituted by 'Upāsanā, the act of Upāsanā is also inspired by the faith of the Upāsaka in the powers of the Upāsya and his dedication and submission to it. The seers have attempted to analyse the concept of sacrifice. They have realised that real sacrifice consists in giving away one's best for the benefit of the individual in particular and for the benefit of the world in general.

They have also generalised the concept of sacrifice. Whatever act that involves the spirit of self-sacrifice and self-surrender is looked upon as sacrifice. Therefore, the acts of charity, vows, severe penance and meditation are all looked upon as symbolical sacrifices in the Upaniṣads. The seers believe that sacrifice done in such a spirit loses its binding force and enables the sacrifice to reach the highest reality. These thoughts of the seers are further elaborated in Gītā, where a number of symbolic sacrifices are listed.

78. CONSTITUENTS OF THE HUMAN BODY ACCORDING TO THE NYĀYA-VAIŚEṢIKA THOUGHT

MISS Y. K. WADHWANI, POONA

1.0 The Nyāya-Vaiśeṣika (Ny-Vaiś.) system holds the human body as one of the (three) non-eternal forms of the element called Earth, which means that it is a product of the same.

1.1 The arguments of the scholiasts of these systems in connection with the causation of the body reveal that they differentiated between two types of *saṁyoga* (connection), which may correspond, in modern terminology, to a chemical 'combination' and a physical 'mixture'. The former is denied of the five, four or three elements in the formation of the body, mainly due to the fact that we do not find here the manifestation of a novel quality or the disappearance of the qualities of some of the proposed components. Since the body displays the presence of the specific qualities of all the five elements, it is held as comprising a 'physical mixture' of all these, which allows retention of the qualities of all its components. Still, each product must have one inherent material cause; such a cause is the Earth in case of the bodies (on this Earth) of human beings etc.

1.2 The above discourse gives a substantial example for the scientific-mindedness of this particular branch of Indian Philosophy.

2.0 All these views are attributed by commentators to the Nyāya-Sūtras (NyS) of Gautama and the Vaiśeṣika-Sūtras of Kaṇāda. From a critical observation of the NyS however, it appears that the above views cannot be legitimately attributed to the NyS in the form in which they have come down to us.

2.1 They could easily have been so attributed, if NyS 3.1.27 had read: *Pārthivaṁ guṇāntarānupalabdheḥ*, which would correspond to Vaiś. S.4.2.3: *Guṇāntarāprādurbhāvāc ca na tryātmakam.*

2.2 The present form of NyS 3.1.27 is not very clear in itself. Although commentators have tried to make it so appear by explaining *guṇāntara as tad-viśeṣa-guṇa*, this paraphrase is not a happy one. Why should Gautama use *guṇāntara* for a meaning which he has himself conveyed in the very next aphorism through the term *tad-guṇa?*

2.3 *Guṇāntara* in its literal sense of 'other qualities' has well been demonstrated (in case of the body) in the subsequent aphorisms. NyS 3.1.27, may, therefore, have originally read '*Na pārthivam, guṇāntaropalabdheḥ.*

2.4 Even if none of the above amendments are accepted and the aphorism in question is interpreted in the traditional way, still, there is no valid proof to confirm that this is the *Siddhānta* according to the aphorist and the later aphorisms represent the *pūrva-pakṣa.* Gautama does not condemn the latter views, nor does he show any special favour for the former.

PJ—PRAKRIT AND JAINISM SECTION

1. ORIYA WORDS IN DEŚI LEXICONS

K. C. ACHARYA, BHUBANESHWAR

Out of the three categories of Prakrit vocabulary, Tatsama, Tadbava and Deśī or Deśya, the last one has opened an interesting chapter in the study of Prakrit. The definition of Deśī has been a matter of controversy not only among the modern scholars but also among the ancient Prakrit grammarians and lexicographers. It is seen that if a particular word has been considered to be Deśi by a certain author, it has been denied that status by another author. Ḍhanapāla and Hemacandra are the two known lexicographers whose respective works, Pāiyalacchī Rayaṇāvalī or better known as Deśīnāmamālā have come down to us. Of the two, Hemacandra gives an exhaustive treatment of the subject in the alphabetical order side by side with discussing and discarding the old theory about Deśī and establishing a new one. In his work he quotes about twelve authors by name, whose works have been lost to us. According to him Deśī includes in it words which are completely out of the scope of Prakrit in general and as such needs a separate treatment altogether. Therefore, he says that the other two categories namely (1) Tatsama which being equal to Sanskrit comes under Sanskrit grammar and (2) Tadbhava being purely Prakrit is treated in Prakrit grammar. But for Deśī neither Sanskrit nor Prakrit grammar is helpful and as such deserves a separate treatment. Hence the need of a separate treatise other than his Siddhahemacandra—the work Deśīnāmamālā referred to above.

Deśī, according to him, has the following characteristic features:—

(1). Words not derived from Sanskrit in his grammar.

(2). Words, though derived from Sanskrit, are not found in that sense in the Sanskrit lexicons.

(3). Words which have changed their meaning in Prakrit but not due to the secondary or metaphorical use of word.

(4). Words used in standard Prakrit from times immemorial.

The present paper aims at elucidating the above points and showing some parallels in Oriya language. The list of Oriya words with their parallels in Deśī lexicon is by no means exhaustive but is interesting for the students of modern Indian languages inasmuch as it reveals a kinship between the dialect of one corner of the country and Deśya, which we know, is a treasurehouse of words, many of which even go back to the Indo-European source. As will be seen from the list, sometimes some Oriya words, though identical with their cognate Deśī words, have

undergone semantic change. To cite a few instances—

appo—means father in Deśī.
apā —means elder sister in Oriya.
gocchā—means cluster of blossoms in Deśī.
gochā—means bunch of leaves etc. in Oriya.
jaṇha—means black in Deśī.
janha—means moon in Oriya.
jhāḍa—means bower in Deśī.
jhāḍa—means forest in Oriya.
meli —means meeting in Deśī.
meli —means revolution in Oriya.
sāhī —means a road in Deśī.
Sāhi —means a lane in Oriya.

In most of the cases the meanings astonishingly tally. Thus the paper affords a few data from which a student of the modern Indian language can fruitfully derive some material for the study of his own mother tongue.

2. मध्ययुगीन जैन काव्य-रूप : धारणा एवं धरातल

डॉ० नरेन्द्र भानावत, जयपुर

मध्ययुगीन जैन काव्य-धारा प्राकृत एवं अपभ्रंश काव्यधारा से विशेष प्रभावित रही है। अपने कथ्य को अधिक व्यापक और सार्वभौम बनाने के लिए उसने गतानुगतिक शास्त्रीय काव्य-रूपों और शैलियों में कई नये स्तर कायम कर शताधिक नवीन काव्य-रूपों का प्रचलन किया। इसके पीछे इन कवियों की जो धारणा रही और उस धारणा के अनुरूप जो काव्य-सृजन हुआ, उसके विभिन्न धरातलों पर इस निबंध में विचार किया गया है।

धारणा: विभिन्न काव्य-रूपों के निर्माण की दिशा में जैन कवियों की धारणा के तीन प्रमुख बिन्दु रहे हैं—

१. **लोक तत्त्वों की प्रतिष्ठा** : जैन कवियों में अपनी अभिव्यक्ति को अलंकृत न बनाकर सहज प्रकृत रूप देने की प्रवृत्ति प्रबल रही है। इसीलिए उन्होंने अपने साहित्य का निर्माण तत्कालीन प्रचलित लोकभाषाओं में किया। प्राकृत, अपभ्रंश भाषा में निबद्ध विशाल जैन साहित्य इसका प्रमाण है। भाषा ही नहीं छन्दों के प्रयोग में भी इनकी दृष्टि लोकोन्मुखी रही। इन्होंने संस्कृत के अतुकान्त वर्णिक छन्दों के स्थान पर तुकान्त मात्रिक छन्दों का विशेष प्रयोग किया और नृत्य तथा संगीत के आधार पर कई नये छन्द बनाये। संगीतात्मकता के योग से, लोकजीवन में प्रचलित विविध लोकदेशियों, ढालों और तर्जों के प्रयोग से इनकी कविता शास्त्रीय छंदों की कारा से मुक्त होकर लोकमानस के उच्छवासों के साथ थिरकने लगी। मध्ययुग में लोकनाट्यों की ख्याल, स्वाँग, लीला आदि के रूप में जो प्रवृत्तियाँ विकसित हुईं उनके मूल में जैन कवियों के इन छन्दगत प्रयोगों का विशेष योग रहा है। अपनी उदारता के कारण जैन कवियों ने वैष्णव साहित्य में प्रचलित 'मोहन मुरली वाजे छे' जैसी तर्जों को भी अपने काव्य में

स्थान दिया । अलंकारों के प्रयोग में भी इन्होंने लोक व्यवहार और लौकिक त्यौहारों, संस्कारों आदि से अनूठे और घरेलू उपमानों का चयन किया । कथानक–रूढ़ियों एवं वर्णन-रूढ़ियों के प्रयोग भी उनकी लोकधारणा पर आश्रित हैं ।

२. **ऊर्ध्व चेतना का स्वर** : लोक तत्त्वों की प्रतिष्ठा करने पर भी उनका स्वर पार्थिव नहीं बना रहा । उनकी दृष्टि हमेशा ऊर्ध्व चेतना को आत्मसात करने की ही रही । यही कारण है कि उनके सभी प्रेमाख्यानकों का अन्त शान्तरसात्मक ही है ।

३. **व्यापक परिवेश** : जैन कवियों ने काव्य-रूपों के निर्माण में बड़ी व्यापक और उदार दृष्टि का परिचय दिया । उन्होंने वेलि, रासो, विवाहलो, बारहमासा, जैसे काव्य-रूपों को नयी भावभूमि और मौलिक अर्थवत्ता प्रदान की ।

धरातल : उक्त धारणा के अनुरूप पद्य और गद्य के क्षेत्र में शताधिक काव्य-रूप निर्मित हुए । पद्य के क्षेत्र में चरित काव्यों में-रास, रासो, चौपई, संधि, चर्चरी, ढाल, प्रबन्ध, पवाड़ा, कथा आदि; लोकोत्सव काव्यों में फागु, धमाल, बारहमासा, विवाहलो, धवल, मंगल, वेलि, लीला आदि; स्तुति काव्यों में सज्झाय, स्तवन, पूजा, आरती, वीसी, चौवीसी आदि; नीति-काव्यों में कक्का, बारहखड़ी, बावनी, शतक, सतसई, संवाद, पच्चीसी, छत्तीसी, आदि काव्य-रूप विकसित हुए ।

गद्य के क्षेत्र में ऐतिहासिक गद्य में गुर्वावली, पट्टावली, उत्पत्ति ग्रन्थ, दफ्तरबही, ग्रन्थ प्रशस्ति आदि; कलात्मक गद्य में वचनिका, दवावैत, वर्णक ग्रंथ और टीकात्मक गद्य में टब्बा, बालावबोध, वचनिका जैसे रूप प्रचलित हुए ।

इन विभिन्न काव्य-रूपों के विकास से यह लाभ हुआ कि कविता रूढ़ मान्यताओं से किंचित् मुक्त हुई और लोक जीवन के व्यापक साँस्कृतिक परिवेश को स्पर्श करने में प्रवृत्त हुई ।

3. THE PRAKRIT POET HARIVṚDDHA AND HIS NOVEL CLASSIFICATION OF LITERARY PRAKRIT AND APABHRAMŚA

DR. H. C. BHAYANI, AHMEDABAD

References to Harivṛddha as a famous Prakrit Poet are known from several sources. In this connection, the paper draws attention to the importance of Ratnaśrījñāna's commentary on Daṇḍin's *Kāvyalakṣaṇa*, which preserves for us several citations from some lost work of Harivṛddha, which was possibly on Prakrit Poetics.

These citations, seven in all, are analysed and a novel classification of the literary Prakrit and Apabhraṁśa, presented in them, is discussed. Of the four types of Prakrit and Apabhraṁśa, viz. Tatsama, Tadbhava, Deśī and Sāmānya (*sāmaṇṇa*), the character of the last one is touched-upon.

4. POSITION OF PRAKRIT IN OUR ANCIENT DRAMAS

DR. K. R. CHANDRA, AHMEDABAD

Neglect of the study of the Prakrit portions of the dramas in their original. An analysis of the Sanskrit and Prakrit portions in the dramas of Bhāsa, Śūdraka, Kālidāsa and Harṣa. Major dramas of Bhāsa and all the dramas of Kālidāsa and Harṣa having almost equal portion of Prakrit and Sanskrit. One drama each of Bhāsa, Kālidāsa and Harṣa having predominance of Prakrit over Sanskrit. Śūdraka's drama having very large proportion of Prakrit. Only the minor dramas of Bhāsa having very less quantity of Prakrit. Therefore, the position of Prakrit self-evident, as a language of the common people. Ancient play-wrights giving it equal importance with Sanskrit. Hence, how far justified to study only the Sanskrit-chhāyā of Prakrit portions and to drop altogether the Prakrit-portions from the new publications ? An investigation into the reasons. Contempt of Prakrit and sectarian out-look responsible for this state of affairs. Demands of secularism and academic liberalism. Necessity of acquiring fair knowledge of all the classical languages by the students specialising in any one classical language.

5. THE DATE AND IMPORTANCE OF THE SŪYAGAḌAṄGA

DR. BHAGCHANDRA JAIN BHASKAR, NAGPUR

Sūyagaḍaṅga has got its own importance in Aṅga literature. Some new facts are found which are valuable from philosopical, historical, geographical and cultural point of view. The Vṛtti written by Śilaṅkācārya is also important in this connection. The attempt has been made in this article to place the book between second century B. C. and third-fourth century A. D. on the basis of material available in the Sūyagaḍaṅga.

६. वैदिक, बौद्ध और जैन वाङमय में 'अर्हत्' शब्द

डा० हरीन्द्र भूषण जैन, उज्जैन

"अर्ह पूजायाम्" धातु से "अर्हः प्रशंसायाम्" सूत्र द्वारा प्रशंसा अर्थ में शतृ प्रत्यय होकर 'अर्हत्' शब्द बनता है। प्राकृत (पालि) में इसके दो रूप हैं–अरहन्त तथा अरिहन्त। यह शब्द समान रूप से वैदिक, बौद्ध एवं जैन वाङमय में श्रद्धास्पद, मान्य, स्तुत्य एवं पूज्य साधु, तीर्थङ्कर, ईश्वर आदि अर्थों में प्रयुक्त होता रहा है। 'अर्हः' शब्द विष्णु और इन्द्र का

वाचक है, 'अर्हत्' शब्द शिव का वाचक है, 'अरहंत' शब्द बुद्ध का वाचक है और 'अरहन्त' तथा 'अरिहन्त' जैन से दृष्टि 'सर्वतोभावेन पूज्य आत्मा' का वाचक है ।

संस्कृत लौकिक साहित्य में 'अर्हत' का पर्याप्त प्रयोग हुआ है। कुछ उदाहरण इस प्रकार हैं—

'यदध्यासितमर्हद्भिस्तद्धि तीर्थं प्रचक्षते । कुमारसंभवम् ६।५६

'द्वित्राण्यहान्यर्हसि सोढुमर्हन् यावद्यते साधयितुं त्वदर्थम् । रघुवंशम् ५।२५

'त्वमर्हतामग्रसरः स्मृतोऽसि नः । अभिज्ञानशाकुन्तलम् ।५।१५

बौद्ध-त्रिपिटक-साहित्य के धम्मपद में 'अरहन्त वग्गो' नामक एक अध्याय है जिसकी दश गाथाओं में 'अरहन्त' पद को प्राप्त व्यक्ति का बड़ी सुन्दर रीति से वर्णन किया गया है। "विमुत्तिमग्ग" के लेखक का नाम 'आचार्य अरहन्त उपतिस्स' था।

जैन धर्म में 'अरहन्त' और 'अरिहन्त' ये दोनों शब्द 'संदेह मुक्त' आत्मा के अर्थ में प्रयुक्त होते हैं। जैन धर्म के सभी सम्प्रदायों द्वारा मान्य 'पंच नमस्कार मन्त्र' में सबसे पहले अरहन्तों को नमस्कार किया गया है—

"णमो अरहंताणं..........णमो लोए सव्व साहूणं"

जैन धर्म में अर्हन्त, अरिहन्त, अरहन्त, अरिहा और अरह शब्दों का प्रयोग संदेहमुक्त उस आत्मा के अर्थ में प्रयुक्त होता है जिसने चार घाति-कर्मों का नाश कर दिया है।

7. AN ANCIENT SEAT OF LEARNING AND CULTURE IN MALWA

Dr. H. L. Jain, Balaghat

When one speaks of an ancient cultural centre in Malwa the name that occurs to the listeners readily is Ujjain. Any other centres are altogether forgotten. However, the author of the Jaina Harivaṃśa-purāṇa (8th century) records that the place where he started his composition was a temple of Pārśvanātha built by Nannarāja at a big town of growing prosperity. But soon his peace of mind was disturbed by the hubble-bubble of ritual rites performed there by the pilgrims from *Dostaṭtkā.* It therefore became necessary for the poet to move to the more quiet temple of Śāntinātha where he could complete his stupendous work in peace. There was also established a pontifical seat of the most eminent *Punnāṭa Saṃgha* to which illustrious line of teachers the poet himself belonged. This town was called *Vardhamānapura* whose boundaries are also defined. On the north was the kingdom of *Indrāyudha*, on the south the *Rāṣṭrakūṭa* kingdom of *Śrīvallabha* the son of Kṛṣṇa, on the east ruled the king of *Avanti* and on the west was king *Vatsarāja*, while the Saura-maṇḍala was ruled by *Vīra Jayavarāha.*

The same place *Vardhamānapura* and the same Punnāṭa line of teachers is also mentioned by yet another great author Hariṣeṇa who

composed his *Kathākoṣa* there about a century and half later than Jinasena. Hariṣeṇa enlightens us further by the information that the town was adorned with numerous Jaina temples and rows of mansions, while gold was found accumulated in all homes of the people. At this time the place was included in the kingdom or sovereignty of *Vināyakapāla*.

Taking into consideration all the facts of geography and history provided by the two authors as well as other pieces of evidence culled from various sources, it is concluded that this centre of culture and literary activities was no other than modern *Badnawar* situated about 40 miles to the west of Ujjain. Its present name is only a corrupt form of *Vardhanāpura* or *Vardhanapura* which in its turn was derived form the earlier name *Vardhamānapura*. This is not a mere cojecture or inference, but both the earlier names are actually found preserved in a number of old inscriptions discovered from Badnawar. This refutes completely the earlier claims of *Wadhawan* in Kathiawad to represent the ancient Vardhamānapura described by Jinasena and Hariṣeṇa.

Numerous images and other archaeological remains discovered from Badnawar and its surrounding area afford ample testimony to the fact that the town was once in a very flourishing condition and formed a great cultural centre. A good deal of the archaeological material from Badnawar is now exhibited in the Jaina Museum at Ujjain itself, and a visit to that place by the delegates interested in the subject is recommended.

८. 'गीत-वीतराग' में संगीत तत्त्व

कु० जया जैन, आरा

'गीत वीतराग' की दो हस्तलिखित प्रतिलिपियाँ जैन सिद्धांत भवन में हैं। इस सरस काव्य ग्रन्थ की रचना श्रवणवेलगोल के भट्टारक पंडिताचार्य चारुकीर्ति ने की है। रचना का समय ई. सन् १५ वीं या १६वीं शताब्दी है। काव्य के अन्त में जो प्रशस्ति अंकित है उससे अवगत होता है कि पंडिताचार्य का जन्म दक्षिण भारत के सिंहपुर में हुआ था और भट्टारक पद प्राप्त करने के पश्चात् इनकी उपाधि चारुकीर्ति हो गयी थी। प्रशस्ति में पंडिताचार्य को महावादवादीश्वर, सकल-विद्वज्जन-समर्चित आदि कहा गया है। इस पर बोम्मरस की एक टीका भी मिलती है। 'गीत-वीतराग' जयदेव की गीतगोविन्द शैली में निर्मित है।

वर्ण्य विषय : यह 'गीत-वीतराग' प्रबन्धगीत है। इसमें आदि तीर्थंकर ऋषभदेव के दश जन्मों का संक्षिप्त आख्यान, गीतों में निबद्ध किया गया है। ऋषभदेव के दश पूर्वभवों के सन्दर्भों को लेकर कवि ने सर्वत्र गीतों द्वारा सौन्दर्य, काव्यतत्त्व, गीतितत्त्व आदि का नियोजन कर चमत्कार उत्पन्न किया है। प्रबन्ध और गीतिकाव्य के मध्य जिस प्रकार का रागात्मक भाव अपेक्षित है, उसकी सुन्दर अभिव्यंजना की गयी है।

संगीत तत्त्व:

इस काव्य में विभिन्न राग और रागिनियों में ललित पदों की योजना विद्यमान है। गुर्जरीराग, देशीराग, वसन्तराग, रागक्रिया, माणव, गौडीराग, कन्नड़राग, आसावरीराग, देशबरालराग, गुन्डक्रियाराग, पंचमराग और सौराष्ट्रराग में गीत निबद्ध किये गये हैं। ताल में अष्टताल, यतिताल, तालत्रिउड, प्रतिमनृताल, एकताल, यति-यतिताल, आदि प्रमुख रूप से व्यवहृत हैं। इस प्रकार राग-ताल, योजना करके पंडिताचार्य ने इस प्रबन्ध को गेय बनाया है।

रागों की उत्पत्ति स्वरों के संयोग से होती है। स्वर समूहों का यथाविधि गान करना वर्ण है। वर्ण चार माने गये हैं—स्थायी, आरोही, अवरोही, और संचारी। इन चारों वर्णों के प्रयोग षड्ज, ऋषभ, गान्धार, मध्यम, पंचम, धैवत और निषाद स्वरों में होते हैं। इसके अतिरिक्त इस काव्य में रागांग, भाषांग, क्रियांग, और उपांग भी प्रयुक्त हैं। गुर्जरी राग में सभी जातियों का समावेश है। कवि की यह विशेषता है कि वह कवि होने के साथ संगीतज्ञ भी है। उसने ताल के दश प्राण—काल, मार्ग, क्रिया, अंग, ग्रह, जाति, कला, लय, यति और प्रस्तार का भी प्रयोग किया है। क्रिया के दोनों रूप व्यवहृत मिलते हैं—सशब्द और निःशब्द।

दक्षिणी या कर्नाटकी ताल पद्धति के पंचजाति भेदानुसार पैंतीस भेदों का और आठ ताल के पच्चीस भेदों का प्रयोगात्मक रूप भी इस गीति काव्य में समाहित है।

इस गीति काव्य के संगीत तत्त्व में गीतगोविन्द के संगीत तत्त्व से कई मौलिक विशेषताएँ पायी जाती हैं। ध्रुवपद और ध्रुपद की चारों वाणियों का रूप भी आया है। स्वस्थान, रूपकालाप, अलाप्तिगान, आविर्भाव, तिरोभाव, मुखचालन, आक्षिप्तिका आदि भी व्यवहृत हैं।

लोकगीत के तत्त्व: लोकगीतों के अन्तरा, संचारी, आभोग और आलाप भी इसमें समाहित हैं। रसौचित्य के अनुसार रागों की योजना कर कवि ने काव्य चमत्कार के साथ अपनी संगीतज्ञता का भी परिचय दिया है। वीतराग का प्रत्येक पद निश्चित राग में वाद्ययन्त्रों पर गाया जा सकता है। यथा—

"चन्दनलिप्तसुवर्णशरीरसुधौतवसनवरधीरम्,
मन्दरशिखरनिभामलमणियुतसन्नुतमुकुटमुदारम्।
कथमिह लप्स्ये दिविजवरं मानिनिमन्मथकेलिपरम्"।।

इस काव्य के यों तो सभी गीत-प्रबन्ध एक से एक बढ़कर सरस हैं, पर इसके बीसवें प्रबन्ध के चतुर्थ गीत में भक्ति, विरति और आत्मानुभूति की त्रिवेणी समवेत है। कवि ने भाव विभोर होकर इस समस्त गीत-प्रबंध की रचना की है। नृत्य प्रदर्शन में तल्लीन नीलांजना के अदृश्य होने पर नयी देवनर्तकी का उपस्थित होकर नृत्य करने लगना पंडिताचार्य को बहुत ही रुचिकर प्रतीत हुआ है। इसी कारण उन्होंने इस स्थल पर ऐसे गीत-बन्धों को उपस्थित किया है, जो एक साथ कई रागों में गाये जा सकते हैं। भिन्न राग के प्रयोग से भावनाओं का उपस्थितिकरण भी भिन्न रूप में ही होता है। श्रोता भक्ति, ज्ञान और संयम प्राप्त कर आराध्य के प्रति सम्बन्ध स्थापित करने के लिए प्रेरित हो जाता है।

9. समन्तभद्राचार्य के बृहत् स्वयम्भूस्तोत्र में अलंकार-योजना

नेमिचन्द्र जैन, खुरई (म०प्र०)

समन्तभद्र दार्शनिक होने के साथ प्रतिभावान् कवि हैं। विक्रम की द्वितीय शती में चित्र और श्लेष काव्य-परम्परा का सूत्रपात करना, संस्कृत काव्य के क्षेत्र में इनकी मौलिक देन है। समन्तभद्र की अलंकृत शैली से भारवि और माघ भी प्रभावित हैं। यही कारण है कि यमक, श्लेष और चित्रबन्ध का विकास इन कवियों ने किया है।

समन्तभद्र ने अपने बृहत्स्वयम्भूस्तोत्र में इतिवृत्तात्मक धार्मिक तत्त्वों का समावेश कर अलंकार-योजना को चरितार्थ किया है। उपमा, उत्प्रेक्षा, अर्थान्तरन्यास, व्यतिरेक, रूपक, अतिशयोक्ति, काव्यलिङ्ग, निदर्शना, उदाहरण प्रभृति समस्त प्रमुख अर्थालंकार इनके स्वयम्भू स्तोत्र में समाविष्ट हैं। उत्प्रेक्षा द्वारा आराध्य पद्मप्रभ का चित्रण करता हुआ कवि कहता है--

शरीररश्मिप्रसरः प्रभोस्ते बालार्करश्मिच्छविरालिलेप।
नरामराकीर्णसभां प्रभावच्छैलस्य पद्माभमणेः स्वसानुम्॥ २८॥

हे पद्मप्रभ! आप इन्द्रादि के स्वामी हैं। आपके प्रातः काल के बालसूर्य की किरणों के समान चमकने वाली लालरंग के शरीर की किरणों के विस्तार ने मणि के लाल पर्वत की ज्योति अपनी कटनी में फैल जाती है। इस तरह मनुष्य और देवों से भरी हुई बारह सभा को व्याप्त कर लिया अर्थात् बारह सभा में आपके शरीर की लाल ज्योति इस तरह फैल गई जैसे बालसूर्य किरणें जगत में फैल जाती हैं।

इस प्रकार पद्मप्रभ तीर्थंकर की रक्तवर्ण कान्ति द्वारा समवशरण सभा के व्याप्त किये जाने की उत्प्रेक्षा पद्मकान्त मणि के पर्वत की प्रभा से की गई है। कल्पना की रमणीयता ने उत्प्रेक्षा को कई गुना उद्दीप्त किया है।

उपमालंकार की योजना करते हुए आदि तीर्थंकर को अज्ञानान्धकार का विनाशक चन्द्रमा कहा है। उक्त उपमान होते हुए भी अर्थचमत्कार के कारण उपमान में नवीनता प्रतीत होती है, यथा--

स्वयम्भुवा भूतहितेन भूतले, समञ्जसज्ञानविभूतिचक्षुषा।
विराजितं येन विधुन्वता तमः क्षपाकरेणेव गुणोत्करैः करैः॥ १॥

जो अपने आप दूसरों के उपदेश बिना ही मोक्ष के मार्ग को समझकर और उसको पालनकर अनन्तज्ञान, अनन्तदर्शन, अनन्तसुख, अनन्तवीर्य इन चार अपूर्व गुणों के धारी परमात्मा हो गये हैं, जिन्होंने सर्व प्राणियों को हितकारी ऐसे मुक्ति के आनन्द की प्राप्ति का उपाय दिखलाया है तथा प्राप्त कराया है, जिनके सर्व पदार्थों के तत्त्व को यथार्थ जानने वाली परम अतिशय रूप केवलज्ञान दृष्टि प्रकाशमान है, जिसने चन्द्रमा की तरह स्वर्ग एवं मोक्ष की प्राप्ति के कारण रूप-गुणों के समूह से भरपूर रत्नत्रयमयी किरणों से ज्ञानावरणादि कर्मरूप अन्धकार को दूर कर दिया है अर्थात् चन्द्रमा के दूसरे प्राणियों के अज्ञानरूपी अंधेरे को नाशकर दिया है--वे आदि तीर्थंकर पृथ्वी में शोभायमान हैं।

यहाँ कवि ने चन्द्रमा की उपमा देकर अर्थचमत्कार का वैशिष्ट्य प्रदर्शित किया है।

कवि ने व्यतिरेक अलंकार की योजना करते हुए लिखा है--

न शीतलाश्चन्दनचन्द्ररश्मयो न गाङ्गमम्भो न च हारयष्टयः ।
यथा मुनेस्तेऽनघवाक्यरश्मयः शमांबुगर्भाः शिशिरा विपश्चिताम् ।।१०।१।।

कवि चन्दन, चन्द्रकिरण, गंगाजल, और मुक्ताओं की हारयष्टि की शीलता का निषेध कर शीतलनाथ तीर्थंकर के वचनों को शीतल सिद्ध करता है। प्रस्तुत सन्दर्भ में उपमेय में गुणाधिक्य का आरोप कर उपमान में न्यून गुणों का समावेश किया गया है।

इस प्रकार आचार्य समन्तभद्र की स्वयम्भूस्तोत्र गत अलंकार योजना अद्वितीय है।

10. गाथासत्तसई की सांस्कृतिक पृष्ठभूमि

प्रेमचन्द जैन, उदयपुर

गाथासत्तसई का विद्वानों ने विभिन्न दृष्टियों से अध्ययन किया है, किन्तु अभी तक ग्रन्थ में उपलब्ध सांस्कृतिक सामग्री का विवेचन नहीं हो सका है। प्रस्तुत निबन्ध में ग्रन्थ की सांस्कृतिक सामग्री का प्राचीन भारतीय कला एवं स्थापत्य के साथ तुलनात्मक अध्ययन किया गया है, जिससे कई नवीन तत्त्व प्राप्त होते हैं।

ईसा की प्रथम शताब्दी से गुप्तयुग तक की भारतीय चित्रकला के विकास को समझने में गाथासत्तसई में प्राप्त चित्रकला सम्बन्धी उल्लेख पर्याप्त सहायक हैं। नायक के प्रवास के दिनों में नायिका द्वारा भित्ति पर अंकित की जाने वाली रेखाएँ मात्र साहित्यिक अभिप्राय नहीं हैं। चित्रकला का लोकजीवन से घनिष्ट सम्बन्ध भी इससे ज्ञात होता है। भित्ति पर राम-लक्ष्मण के जीवन-चरित को चित्रित किया जाना (कुड्डलिहिआइं....रामणु-लग्गसोमित्तचरिआइं १।३५), आकर्षक चित्रित पुतले की स्थिरता (अलिहिअ भित्तिवाउल्लअं ३।१७), रंग और छाया संयोजन से रहित रेखाचित्रों की बनावट (वण्णककमरहिअस्स.... चित्तकम्मस्स ७।१२), चित्र में लिखित लड्डू का आकर्षण (७।४१), तथा चित्रफलक पर वर्तनी द्वारा आलेखन (आसावहीहिंहिअफलअम्मि ७।५६) आदि उल्लेख दूतवाक्यनाटक की चित्रकला सम्बन्धी इस उक्ति-"अहो अस्य वर्णाढ्यता, अहो भावोत्पन्नता, अहो युक्तलेखता" को प्रमाणित सिद्ध करते हैं।

मूर्तिकला की अनेक भंगिमाएँ गाथासत्तसई के वर्णनों से साम्य रखती हैं। अतिशय उन्नत स्तन एवं कृश मध्य भाग वाली नायिका के अनेक रूप भारतीय मूर्तिकला में उपलब्ध हैं, जिन्हें देख कर नायक की यह उक्ति "चिन्तेसि थणहर...असिअस्स मज्झस्स वि ण भंगं"(२।६०) स्मरण हो आती है इसके अतिरिक्त हाल ने गृहदेवता (२।९४), गणपति (४।७२), गणाधि-पति (५।३), वामनरूपहरि (५।६,५।११,५।२५), अर्धनारीश्वर (५।४८), त्रिनेत्रधारी शिव (५।५५) आदि देवमूर्तियों का भी उल्लेख किया है, जिनके स्वरूप भारतीय मूर्तिकला में आगे चल कर विकसित हुए हैं। नायिका के इस कथन से-"तुह पडिमापडिवाडिं बहइव्व सअलं दिसाअक्कं" (६।३०) स्पष्ट है कि व्यक्तिगत प्रतिमाएँ भी उस समय निर्मित होने लगी थीं।

गाथासत्तसई में देवमन्दिर (१।६४), अज्जाघर (२।७२), देउल, चत्वर, रथ्या-मुख (२।९०), वाउलिया (७।२६), आदि ग्रामीण स्थापत्य का ही उल्लेख है, किन्तु मन्दिर के साथ बने हुए पारावत इतने सजीव निर्मित थे कि उनसे कबूतरों की आवाज निकलने का भ्रम होता था। भारतीय स्थापत्य में पारावत के निर्माण की परम्परा बाण के समय तक पूर्ण विकसित हो चुकी थी।

ललित कलाओं में दो मुँह वाले मृदंग (३।५३), वीणा (६।६०), हाथी पर रख कर बजाये जाने वाले ढक्का (६।२६), तथा बध्यपटह (१।२९), आदि वादित्रों एवं रासलीला (२।१४), वाद्ययुक्त नृत्य (४।४), तन्मय नृत्य (४।६१) आदि नृत्यों का ग्रन्थ में उल्लेख है। भारतीय संगीत एवं नृत्य-कला की समृद्धि के अनुपात में ये उल्लेख नगण्य हैं। संभवतः मांसलता-प्रधान श्रृंगार-प्रमुखता के कारण ग्रन्थ में लोक वाद्य एवं लोक-संगीत का भी प्रवेश नहीं होने पाया है।

ग्रन्थ में उपर्युक्त सामग्री के अतिरिक्त कण्ठिका (१।७५), घंटमाल (२।७२), कणअडोरो (३।११), कणककुण्डल, तालवृन्तयुगं (४।९८), कर्णावतंस (५।३९), आदि आभूषणों, सिहिपुच्छलुलिअकेसे (१।५२), धम्मिल्ल (६।४४), चिकुरभार (६।७२), सीमन्त (७।८२), आदि केशविन्यासों तथा पाइडिं (३।३८), णवरंगअ (३।४१), नीलपट, पटांशुक (६।२०), कंचुक (६।४५), नीलकंचुक (७।२०), रक्तदुकूल (६।६९), आनन्दपट (५।२७), साउलि (७।५) आदि वस्त्रों का भी उल्लेख है, जिनके अध्ययन से तत्कालीन सांस्कृतिक जीवन का परिचय मिलता है।

गाथासत्तसई की इस सांस्कृतिक सामग्री के अध्ययन से ज्ञात होता है कि इस रचना की पृष्ठभूमि में भारतीय सांस्कृतिक विचारधारा का महत्त्वपूर्ण स्थान रहा है। इसे अकारण श्रृंगारिक नहीं बनाया गया अपितु जीवन की अश्लीलता के शोधन हेतु एवं नगर जीवन की कृत्रिमता के प्रति आकर्षण में कमी लाने के लिए ग्राम्यजीवन को आनन्दमय चित्रित किया गया है। भारतीय संस्कृति की सुरक्षा के इस श्रृंगारिक उपाय को आगे चल कर भारतीय कला ने भी अपनाया, जिसके नमूने खजुराहो आदि की मूर्तिकला के साथ देखे जा सकते हैं। ग्रन्थ की इस सांस्कृतिक सामग्री का दूसरा महत्त्व ग्रन्थ के संकलनकार एवं उसके समय आदि को निश्चित करने की दृष्टि से भी है, जिस पर निबन्ध में प्रकाश डाला गया है।

11. कवि श्रीधर और उनका वड्ढमाणचरिउ

डॉ० राजाराम जैन, आरा

उपलब्ध अपभ्रंश साहित्य के अध्ययन तथा शोध से प्रतीत होता है कि विबुध श्रीधर ने 'वड्ढमाणचरिउ' की रचना करके अपभ्रंश भाषा में भगवान् महावीर के चरित-प्रणयन की सर्वप्रथम प्रबन्ध-काव्य-परम्परा स्थापित की। इस क्षेत्र में जयमित्र हल्ल (अपरनाम हरिचन्द्र –१५वीं शती, बड्ढमाणकव्वु के प्रणेता); महाकवि रइधू (अपरनाम सिंहसेन–वि० सं०

१४४०–१५३०, सम्मइजिणचरिउ के कर्त्ता) तथा कवि नरसेन (१४, १५वीं सदी, वड्ढमाण-कहा के रचयिता) उक्त कवि के चिरऋणी हैं।

संस्कृत, प्राकृत एवं अपभ्रंश-साहित्य में श्रीधर नाम के निम्न लिखित कवि हुए हैं:—

१. वड्ढमाण चरिउ (अपभ्रंश) के कर्त्ता श्रीधर
२. पासणाहचरिउ (अपभ्रंश) के कर्त्ता श्रीधर
३. सुकुमालचरिउ (अपभ्रंश) के कर्त्ता श्रीधर
४. भविसयत्तकहा (अपभ्रंश) के कर्ता श्रीधर
५. भविष्यदत्त कथा (संस्कृत) के कर्ता श्रीधर
६. विश्वविलोचनकोष (संस्कृत) के कर्त्ता श्रीधर,
७. श्रुतावतार (संस्कृत) के कर्त्ता श्रीधर

विविध परीक्षणों से प्रथम एवं द्वितीय श्रीधर एक ही सिद्ध होते हैं तथा तृतीय श्रीधर के साथ उसकी एकरूपता विचारणीय है।

वड्ढमाणचरिउ की आद्यान्त्य प्रशस्तियों से यह निश्चित है कि कवि श्रीधर 'विबुध' उपाधि से विभूषित थे। उन्होंने अपने परिचय में अपने को 'असुरहर ग्राम' का निवासी (१०।४१।४); कवि गोल्ह का पुत्र (१।३।२); सिरहर मुणि (१।१७।१६), विबुध श्री सुकवि श्रीधर (समस्त पुष्पिकाओं में द्रष्टव्य), बुध श्रीधर (१०।४१ घत्ता) मात्र ही लिखा है। उनके जीवन वृत्तान्त सम्बन्धी अन्य कोई सूचना नहीं मिलती।

किन्तु कवि की दूसरी रचना 'पासणाहचरिउ' की प्रशस्ति से विदित होता है कि उनके पिता का नाम गोल्ह (१।२।६) तथा माता का नाम वील्हा (१।२।५) था। वह अग्रवाल जैन था (१।२।५) तथा हरियाणा देश का निवासी था (१।२।१६)। वह साहित्य साधना हेतु हरियाणा से यमुना पार करके ढिल्ली (१।२।१८) आया था, जहाँ के अग्रवाल कुल शिरोमणि सेठ तथा तोमरवंशी राजा अनंगपाल के विश्वस्त मन्त्री नट्टल साहू के आश्रय में रहकर 'पासणाहचरिउ' की रचना की थी (१।४)।

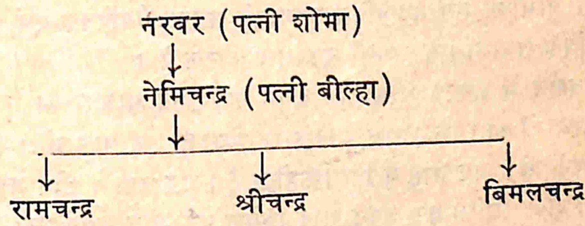
विबुध श्रीधर ने अपने 'पासणाहचरिउ' एवं 'वड्ढमाणचरिउ' में उनके परिसमाप्तिकाल के उल्लेख किए हैं। उनके अनुसार 'पासणाहचरिउ' की समाप्ति वि० सं० ११८९ के शिशिर मास अगहन कृष्णाष्टमी रविवार (१२।८।७-८) के दिन ढिल्ली (वर्तमान दिल्ली) में तथा 'वड्ढमाणचरिउ' की रचना समाप्ति वि० सं० ११९० की ज्येष्ठ वदी पंचमी सूरुवार (रविवार) के दिन (१०।४१।७-९) वोदाउर नामके नगर में (१०।४१।१) की थी।

उक्त 'पासणाहचरिउ' के पूर्व कवि श्रीधर की 'चन्दप्पहचरिउ' नाम की एक अन्य रचना हो चुकी थी (१।२।३)। 'वड्ढमाणचरिउ' में भी कवि ने अपनी पूर्वरचित 'चन्दप्पहचरिउ' एवं संतिजिणचरिउ' (१।२।६) नामक दो रचनाओं के उल्लेख किए हैं। इन उल्लेखों से कवि की रचनाओं का क्रम एवं उसकी साहित्य-साधना का अन्तिम चरण (वि० सं० ११९० ज्येष्ठ वदी पंचमी, रविवार) तो स्पष्ट हो जाता है किन्तु उसकी जन्म तिथि अथवा पूर्ण आयुष्य सम्बन्धी कोई सन्दर्भ अभी तक प्राप्त नहीं हो सका है।

'वड्ढमाणचरिउ' की कथावस्तु आचार्य गुणभद्र एवं अभिमान-मेरु पुष्पदन्त के अति-संक्षिप्त महावीर चरितों से प्रभावित होने पर भी कई दृष्टियों से विविध मौलिक विशेषताओं से ओतप्रोत है। उसकी भाषा-शैली प्रौढ़ एवं परवर्ती कवियों के लिए आदर्श रही है। कवि श्रीधर ने अपनी इस रचना को २५०० ग्रन्थ प्रमाण कहा है (१०।४१।१६)। इसमें कुल सन्धियां १० एवं कडवक संख्या (१७+२२+२८+२४+२३+१९+१७+१७+२३+४१=) २३१ है। विषय-विभाजन इस प्रकार है-

१. णंदिवद्धणणरिंद वइरायवण्णणं	२. मयवइ भवावली
३. बल-वासुएव उप्पत्ति	४. सेणा-णिवेस संविच्छरण
५. तिविट्ठ-विजय विजयलाहो	६. सीह समाहि
७. हरिसेणरायमुणि-सग्ग-गमणं	८. णंदणमुणि-पाणयकप्पे गमणं
९. वीरणाह-कल्लाण-चउक्कवण्णणं	१०. वीरणाहणिव्वाणगमणं

'वड्ढमाणचरिउ' की आद्यान्त्य प्रशस्तियों के उल्लेखों के अनुसार कवि ने इस ग्रन्थ का प्रणयन बोदाउर (भदावर) के जैसवाल कुलावतंस श्री नेमिचन्द्र के आश्रय में रहकर किया था। कवि ने उन नेमिचन्द्र की कुल परम्परा का उल्लेख इस प्रकार किया है:-



12. जैन दर्शन और गीता में समत्व योग

डा० सागरमल जैन, भोपाल

समत्व आत्म-स्वभाव: जहाँ भी जीवन है, चेतना है, चाहे वह कितनी ही प्रसुप्त क्यों न हो-वहां हमें समत्व की प्राप्ति के प्रयास परिलक्षित होते हैं। चैत्त जीवन का स्वभाव बाह्य एवं आंतरिक उत्तेजनाओं से चेतना में उत्पन्न विक्षोभ को समाप्त कर साम्यावस्था को बनाए रखना है। समत्व केन्द्र की ओर उन्मुख रहना, यह चेतना की स्वाभाविक प्रवृत्ति है। स्वभाव वह है जिसका निराकरण नहीं किया जाता है, विक्षोभों का निराकरण किया जाता है अतः वे आत्मा के स्वभाव नहीं होकर विभाव या विकार ही हैं। समत्व लाया नहीं जाता वरन् विक्षोभों के समाप्त होते स्वतः प्रकट हो जाता है। पुनः स्वभाव स्वतः और विभाव परतः होता है, 'समत्व' का कोई कारण नहीं बताया जा सकता है लेकिन विक्षोभ सदैव ही सकारण होते हैं अतः 'समत्व' ही चैत्त जीवन का स्वभाव सिद्ध होता है। जैन दर्शन एवं गीता में इसी स्वस्वभाव समत्व को हमारी आध्यात्मिक सत्ता का सार और जीवन का परमश्रेय माना गया है। जैनागम-व्याख्या प्रज्ञप्ति सूत्र में कहा गया है "आत्मा ही समत्व है और समत्व ही आत्मा का साध्य

है" (१:९) । गीता कहती है कि ब्रह्म 'सम' है (५:१९) ईश्वर, समत्व रूप से सभी प्राणियों में स्थित है (१३:२८) । जैनाचार्य कुन्दकुन्द ने तो आत्मा को 'समयसार' कहा है (समत्वं यस्य सारं तत्समयसारं) यह 'समत्व' क्या है ? यह स्पष्ट करते हुए प्रवचनसार में वे कहते हैं 'आत्मा की मोह और क्षोभ से रहित अवस्था ही 'समत्व' है (१:१७)।

विक्षोभ क्या और क्यों ?: सतत् शारीरिक एवं प्राणमय जीवन के अभ्यास से चेतन बाह्य उत्तेजनाओं एवं संवेदनाओं से प्रभावित होने की प्रवृत्ति विकसित कर लेता है । अन्य पदार्थों में रस लेने की इस प्रवृत्ति से अज्ञान के कारण उनके प्रति आसक्ति उत्पन्न होती है और उसी आसक्ति या राग से तृष्णा उत्पन्न होती है । गीता कहती है 'सतत् सानिध्य से काम (तृष्णा) उत्पन्न होता है और उससे क्रोधादि अन्य विक्षोभ उत्पन्न होते हैं जो कि अन्त में सर्वनाश की ओर ले जाते हैं' (२:६२-६३) । इसी तथ्य का संकेत उत्तराध्ययन सूत्र में राग-द्वेष को कर्म-बीज कहकर किया गया है । (३२:७-८)' वस्तुतः वैयक्तिक जीवन की विषमताएँ हैं–राग-द्वेष की वृत्ति वैचारिक आग्रह और अधिकार की भावना (संग्रह वृत्ति) । यही वैयक्तिक जीवन की विषमताएँ सामाजिक जीवन में वर्ग-विद्वेष (जातिवाद), सम्प्रदायवाद और शोषण वृत्ति के रूप में कार्य करती है । हिंसा, वाद-विवाद और संघर्ष इसी का परिणाम है । इस प्रकार राग या आसक्ति एवं तद्जनित तृष्णा ही समस्त वैयक्तिक एवं सामाजिक तथा आध्यात्मिक एवं भौतिक तनावों एवं संघर्षों का मूल कारण है ।

जैन दर्शन में समत्व योग: जैन दर्शन की समग्र साधना का मूल सामायिक या समत्व योग है । जैनाचार्यों का स्पष्ट कथन है कि सामायिक ही एक मात्र मोक्ष का साधन है । सामायिक शब्द सम् उपसर्ग पूर्वक अय धातु से निष्पन्न होता है । अय धातु के तीन अर्थ हैं––प्रापण, ज्ञान और गमन । प्रापण शब्द प्राप्ति का, ज्ञान शब्द विवेक का, और गमन शब्द क्रिया का द्योतक है इस प्रकार इसमें समभाव की प्राप्ति रूप सम्यक् दर्शन तथा सम्यक् ज्ञान एवं सम्यक् चरित्र तीनों का समावेश है । वस्तुतः समत्व स्वभाव से युक्त चेतन अपने ज्ञान, भाव (चित्तवृत्ति) और संकल्प रूपी तीन पक्षों के द्वारा ही क्रमशः सम्यक् ज्ञान, सम्यक् दर्शन और सम्यक् चरित्र के रूप में स्व स्वरूप 'समत्व' की साधना में प्रवृत्त होता है । समत्व से युक्त होकर ही दर्शन ज्ञान और चरित्र मोक्ष मार्ग बनते हैं । आचार्य भद्रबाहु ने इसी आधार पर सम्यकत्व सामायिक, श्रुत सामायिक और चरित्र सामायिक ऐसे सामायिक के तीन भेद (आवश्यक निर्युक्ति ७९६) माने हैं जिन्हें हम चित्तवृति का समत्व, बुद्धि का समत्व और आचरण का समत्व कह सकते हैं । व्यावहारिक दृष्टि से चित्तवृत्ति का समत्व अनासक्ति या वीतरागता में, बुद्धि का समत्व अनाग्रह वा अनेकांत में और आचरण का समत्व अहिंसा एवं अपरिग्रह में निहित है । अनासक्ति (अनेकांत) अहिंसा और अपरिग्रह के सिद्धान्त ही जैन दर्शन में समत्व योग की साधना के चार आधार स्तम्भ हैं । वृत्ति में अनासक्ति, विचार में अनेकांत, वैयक्तिक जीवन में असंग्रह और सामाजिक जीवन में अहिंसा यही समत्व योग की साधना है । यही वीतराग जीवन दृष्टि है । जिसके निष्ठा सूत्र हैं १–सभी आत्माएँ समान हैं (व्याख्या प्रज्ञप्ति ७:८) और २–जीवन का नियम संघर्ष नहीं, वरन् परस्पर सहकार है (परस्परोपग्रहो जीवानाम् तत्वार्थ)। इसी समत्व योग की पावन गंगा में स्नानकर आत्मा राग-द्वेष रूपी कलुष से मुक्त हो जाती है (योगशास्त्र ४:५०)।

गीता में समत्व योग: गीता योगशास्त्र है । यद्यपि आचार्य शंकर ने उसे ज्ञानयोग का, रामानुज आदि भक्तिमार्गी आचार्यों ने उसे **भक्तियोग** का और तिलक ने उसे कर्मयोग का

ग्रंथ माना है किन्तु मेरी विनम्र सम्मति में गीता वस्तुतः समत्व योग का ग्रन्थ है । यद्यपि गीता में ज्ञानयोग, कर्मयोग और भक्तियोग का प्रतिपादन है; किन्तु जहाँ तक योग शब्द की व्याख्या का प्रश्न है सम्पूर्ण गीता में योग की दो ही व्याख्याएँ उपलब्ध हैं १–समत्वं योग उच्यते (२–४८) और २–योगः कर्मसु कौशलं (२–५०), किन्तु इसमें भी दूसरी व्याख्या स्पष्ट रूप से योग की निरपेक्ष व्याख्या नहीं है वह केवल इतना ही सूचित करती है कि कर्म के सन्दर्भ में कुशलता योग है । यह योग की कर्म-सापेक्ष व्याख्या है । योग की निरपेक्ष व्याख्या तो 'समत्वं योग उच्यते' में ही निहित है । ज्ञान, कर्म और भक्ति स्वतः योग नहीं बन जाते हैं वे समत्व से युक्त होकर ही 'योग' बनते हैं । सच्चा ज्ञानी समदर्शी होता है (५–१८), जो सिद्धि-असिद्धि में समभाव रखकर कर्म करता है उसे ही कर्म बांधता नहीं है (४–२२), सभी प्राणियों के प्रति समभाव रखने वाला ही मेरी परमभक्ति को प्राप्त होता है (१८–५४) आदि गीता के वचन स्पष्ट रूप से यह सिद्ध करते हैं कि जैन दर्शन के समान गीता में भी समत्व से युक्त होकर ही ज्ञान, भक्ति और कर्म अपनी यथार्थता को पाते हैं । समत्व ही वह 'सार' है जिससे ज्ञान ज्ञानयोग में, भक्ति भक्तियोग में और कम कर्मयोग में बदल जाते हैं । गीता के ज्ञानयोग, भक्तियोग और कर्मयोग स्वतः प्रमाणित नहीं होते हैं, उनकी प्रमाणिकता समत्व पर निर्भर है । वे निरपेक्ष नहीं, वरन् समत्व सापेक्ष हैं; जबकि समत्व अन्य किसी के लिये नहीं है, वह निरपेक्ष मूल्य है, स्वतः साध्य है । क्योंकि ब्रह्म 'सम' है । विष्णु पुराण के अनुसार भी समत्व-भाव ही विष्णु भगवान की आराधना है (समत्वमाराधनमच्युतस्य ३।७।२०) समत्वदर्शी ही परम योगी है (गीता ६।३२)। ज्ञान, भक्ति और कर्म तो समत्व योग की साधना के साधन हैं।

जैन दर्शन और गीता में समत्वयोग का अर्थः संक्षेप में जैन दर्शन और गीता दोनों में समत्व योग का अर्थ है चित्तवृत्ति का राग-द्वेष और आसक्ति से रहित होना, संयोग-वियोग शत्रु-मित्र और लाभ-अलाभ में मानसिक अनुद्विग्नता और सभी प्राणियों के प्रति आत्मवत् दृष्टि । समत्व योग का मूल केन्द्र आन्तरिक संतुलन है जो कि राग-द्वेष के प्रहाण के द्वारा द्वन्द्वातीत दशा में ले जाता है । अध्यात्मिक दृष्टि से समत्व योग का अर्थ आत्मा या चेतन का स्वकेन्द्रित होना है, वह आत्म रमण है । स्व स्वरूप में अवस्थिति तथा पर-परिणति या बहिर्मुखता का अभाव यही समत्व योग है । विभाव से स्वभाव की ओर तथा बहिरात्मा के त्याग के द्वारा अन्तरात्मा से परमात्मा की दिशा में बढ़ना यही समत्व योग की साधना है । उसकी उपलब्धि है, निर्विकार, निर्विचार, निर्वैयक्तिक चेतना; यही प्रपंच शून्यता है, यही निर्वाण है, इसे ही ब्रह्मभाव, ब्राह्मीस्थिति या वीतरागावस्था कहा जाता है ।

उपसंहारः–समत्व योग में चैत्तसिक समत्व ही प्रमुख तत्त्व है । उसकी वैयक्तिक साधना व्यक्ति को मानसिक शांति तो प्रदान कर सकती है किन्तु संघर्ष एवं शोषण रहित समाज व्यवस्था की संस्थापना के लिए आज उसकी सामूहिक साधना अपेक्षित है ।

13. सर्वार्थसिद्धि में प्रतिपादित ज्ञान-मीमांसा

सनमत कुमार जैन, वाराणसी

तत्त्वार्थ सूत्र पर संस्कृत भाषा में व्याकरण और दर्शन से युक्त सुललित पदावली में

आगमसिद्धान्त को ध्यान में रखते हुए जो सर्वप्रथम वृत्ति लिखी गयी थी वह 'सर्वार्थसिद्धि' के नाम से जानी जाती है। इसके रचयिता आचार्य पूज्यपाद हैं।

यद्यपि वृत्तिकार सूत्र की सीमा के अन्तर्गत ही विचरण करता है, तथापि यह उस वृत्तिकार की खूबी होती है कि वह अपने समय की प्रचलित तत्सम्बन्धी मान्यताओं की सम्यक् समीक्षा करता चले। इसी दृष्टि से 'सर्वार्थसिद्धि' में प्रतिपादित ज्ञान-मीमांसा का महत्त्व अनायास ही ज्ञात हो जाता है। 'सर्वार्थसिद्धि' में ज्ञान शब्द की व्युत्पत्ति कर्ता, करण और भाव साधन के माध्यम से की गयी है। इसके अतिरिक्त प्रत्यक्ष और परोक्ष के प्रतिपादन में 'अक्ष्' धातु का अर्थ आत्मा लिया गया है जबकि अन्य न्याय-वैशेषिक दर्शन 'अक्ष' का तात्पर्य इन्द्रिय से लेते हैं। प्रमाण के फल के सम्बन्ध में जहाँ एक ओर पूर्वाचार्यों की धारणा को स्थैर्य प्रदान किया गया है वहीं दूसरी ओर 'प्रीति' को प्रमाण का फल मानकर दार्शनिक जगत को एक नयी दृष्टि भी दी गयी है। इन्द्रिय के प्रतिपादन में व्युत्पत्ति की नवीनता के साथ ही साथ चक्षु इन्द्रिय का अप्राप्यकारित्व सयुक्तिक सिद्ध किया गया हैं। इसके अतिरिक्त तात्कालिक दर्शन-क्षेत्र में प्रचलित इन्द्रिय सन्निकर्ष प्रमाण, इन्द्रिय वृत्ति प्रमाण, तथा निर्विकल्पक-ज्ञान प्रमाण आदि तत्सम्बन्धी मान्यताओं की समीक्षा भी की गयी है।

प्रस्तुत संक्षिप्त निबन्ध में ज्ञान-मीमांसा के इन्हीं पहलुओं का विशद रूप से वर्णन किया गया है।

14. समयसार पर दो नवोपलब्ध संस्कृत टीकाएँ

डॉ० कस्तूरचन्द्र कासलीवाल, जयपुर

समयसार प्राकृत आचार्य कुन्दकुन्द की सर्वाधिक लोकप्रिय रचना है जो अपने रचना काल में ही समस्त अध्यात्मप्रेमियों के लिये प्रिय एवं श्रद्धास्पद बनी हुई है। आचार्य कुन्दकुन्द दिगम्बर जैन समाज के प्रथम आचार्य हैं जिनका सर्वप्रथम मंगल रूप में स्मरण किया जाता है। इनका समय कुछ विद्वान् ईसा की प्रथम शताब्दि पूर्व और कुछ प्रथम शताब्दि मानते हैं। समयसार का अर्थ आत्मा का सार है इसलिये आत्म-तत्त्व विवेचन के लिये अनुपम ग्रंथ माना जाता है। इसमें १३ अधिकार हैं किन्तु आचार्य अमृतचन्द्र की टीका के अनुसार इसमें १० अधिकार ही हैं। शेष तीन अधिकारों को उन्होंने स्वतन्त्र रूप से नहीं माना और अन्य अधिकारों के साथ उनका समावेश कर लिया गया है।

समयसार पर आचार्य अमृतचन्द्र की आत्मख्याति एवं समयसार कलशा, तथा आचार्य जयदेव की तात्पर्यवृत्ति टीका अत्यधिक प्रसिद्ध टीकाएँ हैं। इसी तरह प्रभाचन्द्र ने भी इस पर एक संस्कृत टीका लिखी थी जिसकी एक पांडुलिपि भट्टारकीय दि. जैन मंदिर अजमेर के शास्त्र भण्डार में उपलब्ध होती है। श्वेताम्बर आचार्यों ने भी समयसार पर टीकाएँ लिखकर इस कृति के महत्त्व को स्वीकार किया है।

लेकिन राजस्थान के जैन शास्त्र भण्डारों में समयसार पर अभी दो संस्कृत टीकाएँ और उपलब्ध हुई हैं जिनका परिचय यहाँ दिया जा रहा है—प्रथम टीका भट्टारक शुभचन्द्र की है

जो १६वीं शताब्दि के प्रकाण्ड एवं प्रतिभाशाली विद्वान् थे । वे भट्टारक सकलकीर्त्ति की शिष्य परम्परा में ५ वें भट्टारक थे । टीका का नाम अध्यात्मतरंगिणी है जिसे इन्होंने संवत् १५७३ वीं, आसोज सुदी पंचमी को समाप्त की थी । इसकी एक मात्र पाण्डुलिपि राजस्थान के प्राचीन नगर कामा के दीवान जी के मन्दिर के शास्त्र भण्डार में संगृहीत है । इस पाण्डुलिपि में १३० पत्र हैं और यह संवत् १७९५ पौष सुदी एकम, शनिवार की लिखी हुई है । यह बहुत ही सुन्दर एवं सारगर्भित है ।

दूसरी टीका भट्टारक देवेन्द्रकीर्त्ति की है जो आमेर (राजस्थान) की गादी के भट्टारक थे । इनकी यह टीका संवत् १७८८ में समाप्त हुई थी जिसका विद्वान् भट्टारक ने कृति के अन्त में स्पष्ट उल्लेख किया है । इस टीका की एक पाण्डुलिपि बूंदी के दि. जैन मन्दिर अभिनन्दन स्वामी के शास्त्र भण्डार में तथा दूसरी प्रति सवाईमाधोपुर के तेरहपंथी मन्दिर के शास्त्र भण्डार में उपलब्ध है । यह मूल पाण्डुलिपि है जिसके अन्त में निम्न प्रकार से लेख है–

"संवत् १७८८ भाद्रपदमासे शुक्लपक्षे चतुर्दशीतिथौ ईसरदानगरे श्रीअजीतसिंहजी-राज्यमवर्तमाने श्रीचन्द्रमयचैत्यालये श्रीमूलमेधे बलाकारगणे सरस्वतीगच्छे कुन्दकुन्दाचार्यान्वये भट्टारकजित् श्रीसुरेन्द्रकीर्त्तिस्तत्पट्टे भट्टारकजित् श्रीजगत्कीर्ति तत्पट्टस्थ भट्टारकश्रीदेवेन्द्रकीर्त्ति-स्तेनेयं समयसारटीका स्वर्गिकमनोहरवचनात् च पठनाय तत्त्वबोधिनी सुगमा निजबुद्धया पूर्वक टीकामवलोक्य विहिता ।

15. SOME MORE KANNADA WORDS IN DEŚĪ STOCK

DR. B. K. KHADABADI, DHARWAR

Hemacandra's Deśīnāmamālā occupies a distinct place in field of the Deśī element in Middle Indo-Aryan. Of the several intriguing problems connected with the Deśī words collected in this work, one of the sources of such words is of considerable importance. It has been an established fact that Kannada, an important member of the Dravidian family, with its favourable geographical, historic, linguistic and literary back-ground in early days, has served as one of the sources of several loan words listed in the Deśīnāmamālā and found in other repositories of Deśī vocables. Some work has been already done in this branch of study, initially by Dr. A. N. Upadhye and later by the author of the present paper.

After the publication of Dr. H. C. Bhayani's 'Studies in Hemachandra's Deśīnāmamālā', and being induced by some aspects of these Studies, the author of the present paper could pick up from the Deśī stock a few more words which appear to have been borrowed from Kannada. These words are: *Pusa*, *ubbaro*, *kurulo* and *khollo*. They are all discussed here with some observations.

16. SARASVATĪKAṆṬHĀBHARAṆA : PRAKRIT TEXT RESTORED

V. M. KULKARNI, BOMBAY

The Sarasvatīkaṇṭhābharaṇa of Bhoja is a voluminous work and quotes over 350 prakrit verses. The Prakrit text of some verses is, in some places, corrupt and, therefore, unintelligible. In the present paper twenty-five Prakrit verses are restored by tracing them to their sources or by referring to other works on Alaṁkāra, Grammar or Prosody wherever they are quoted.

17. EPITHETS OF LORD MAHĀVĪRA

DALSUKH MALVANIA, AHMEDABAD

Here in this paper I have collected some of the epithets given to Mahāvīra in Ācārāṅgasūtra, Sūtrakṛtāṅasūtra and other Jaina canonical works, have compared them with those found in Pali Piṭakas and have shown as to how those which were absent in Pali Piṭakas gradually evolved with the passage of time. On the basis of this comparison it is also established that Ācārāṅga Part I is most probably older than the relevant Pali portions.

18. MAHĀVĪRA AND THE RĀḌHA COUNTRY

DR. PANCHANAN MANDAL, SANTINIKETAN

In Jain Sūtras and in their commentaries, there are descriptions of the itinerary of Tīrthaṇkara Mahāvīra in Rāḍha country, which is now in West Bengal. Towards 1350 B. C. in this land a monotheistic cult had developed according to the Yoga-Tāntrik process. And it attracted many saints from outside. In sixth century B. C. Mahāvīra spent many years in Vajrabhūmi and Sumhabhūmi of Rāḍha, and here he attained his Kevala-Darśan. At that time this land was inaccessible, but the inhabitants were not uncivilised.

I have tried in this discourse to locate the particular spots of Rāḍhabhūmi which were made sacred by his presence. Here he lived for twelve years incognito, and towards the end of it, Mahāvīra attained his Kevala-Darśan at "Jaṇbhiagām". This "nagar" is the present Jaugrām, 30 K. M.

southeast of the Burdwan town. The river "Ujubāliā" is an offshoot of river Ajay, which is now called Bhallukā-Çampā. The old site of "Vairyāvarta Çaitya" is in the village of Baroāñ-Āsthāi near Jaugrām.

The Baroāñ-Āsthāi village is Vardhamāna-Asthikagrāma as it is given in Kalpa-Sūtra, and it has been discussed in details. Here in the temple of Yakṣha-Śūlapāṇi, Mahāvīra completed his Çāturmāsyā during the first rainy season, after his Kevala-Darśan.

Afterwards he passed the next three rainy seasons in Çampā and Pṛṣṭi-Çampā. These two villages are the present Burdwan town, and the village Çampāi-Nagarī, which is 23 K. M. west of it, situated on the northern bank of Dāmodar. The Burdwan region was once known as Çampā-Deśa. Still there are traces of it. This has also been deals in details.

Before and after his Kevala-Darśan, Mahāvīra was staying at Morāk-Sanniveśa. I have cited authentic evidences about the location of it, and in this connection, I have also discussed about the Gupta-Dynasty, the Gangāridesa, the Maurya settlment, the Maurya-empire and the Nanda-dynasty in Bengal.

In the temple of Yakṣha-Śūlapāṇi Mahāvīra had his ten dreams; first of which was the liberation from illusion by killing Tāḍ Piśaç. The seat of that Tāḍ Piśāç is modern town Tārakeśwar in the district of Hoogly, which was known as Sumhadeśa. This is now a wellknown pilgrimage of the Saivaites.

Before Mahāvīra more than one Tīrthaṇkara had come to Rāḍha to preach Jainism. Regarding this, many iconographical and inscriptional evidences have been given. And through out Rāḍhabhūmi are scattered numerous statues and relics of different Tīrthaṇkars. Evidences have also been adduced, that even now many Bengali Jaina Śrābak families are living in Rāḍha and Jhāṛkhaṇḍ.

The presiding deity of the present Burdwan town is Maṇgalā-devī and her symbol is Swastikā. And this Swastikā-Maṇgalā-devī was originally founded by the Jains. The relics of Jaina temple and monasteries are evident in Burdwan. Tīrthaṇkara Mahāvīra stayed in Swastika-Vardhamāna or Çampā-Vardhamāna and Pṛṣṭi-Çampā or modern village Çampāi-nagarī in Rāḍha-deśa, and preached his religion.

Later on, Jaina religion became a living cult of the people of Rāḍha through the successive propagation of Ārya Govardhana, Bhadrabāhu, Godās by spreading their different Gaṇa, Kula and Śākhā. And we get a clear evidence of this, through the traditional rituals and literature, as found in the worship of Dharma-thākur, Manasā-devī and other village deities, Thus an indelible mark of Jainism has been left in the customs and practices of the Bengali Society, which will be described hereafter.

19. ON THE DATE OF THE NĀYĀDHAMMAKAHĀO

B. V. Moharil, Nagpur

The Nāyādhammakahāo happens to be one of the Eleven Aṅgas of the Jainas. Like any other Aṅga, it has not come down to us in its original form. Its shape has undergone changes at different councils and at different times. The task of assigning the date to a work of distant antiquity is an entangled puzzle. Passage of time and lack of reliable record have made the task of fixing the date well-nigh impossible.

The Nāyā is not so dry as some critics claim, it is a rich reservoir of cultural treasure. We get many glimpses of the social life despite its dark religious tinge. It has, therefore, become possible to study the date of the Nāyā in the light of (1) language and style, (2) Social conditions and (3) other cultural material.

1. Language and Style:—We expect no interval of time between two works similar in language and style. But language is a deceptive weapon by which to determine date. Two identical works may belong to two different periods. Hence any efforts of find out points of similarity between the Nāyā and other works for the purpose of fixing time will not be fruitful and reliable.

2. Social conditions:—These conditions constitute a reliable record. The Nāyā refer to Devānuppiya, a common title, in the Maurya Epoch (300 B.C.—75 A.D.) Dr. Motichandra revealed anology between the palace in the nāyā and one in the Kuśāṇa and early Gupta peoriod. Further the Kuśāṇa sculptures like the Nāyā, are conspicuous by the omission of any comb. In a work which refers to oils (boiled a thousand times), perfumes, luxurious bedrooms, bathrooms etc., the non-availability of a comb can not be lightly brushed away. The maid servants of Dharini came from Greece. The condition of the Greeks deteriorated in about the first century was round about that time that they might have started working as servants. As claimed by H. Jacobi the Greek astronomy was introduced in India sometime in the third or fourth century A. D. the Nāyā, like another Jain Canon, is conspicuous by absence of any Greek astronomical reference. This would mean that the Nāyā was composed before the third century A. D. A term dealing with ghost shows that Chinese had developed contacts with India. According to Dr. Motichandra commercial contacts between India and China had been established by the beginning of the fourth century A. D. This means that the process of establishing contacts might have begun much earlier.

On the basis of this and such other records, it is assumed that the Nāyā might have been composed some time between the first century B. C. and second century A. D.

20. THE MEANING OF PĀLIDHVAJA—A REINTERPRETATION

DR. M. CHIDANANDA MURTHY, BANGALORE

Shri K. B. Pathak interpreted the term "Pālidhvaja" as a row of banners arranged in a particular way as described in Jinasena's (9th century A. D.) *Pūrvapurāṇa.* The text, when examined closely, does not warrant us to come to such a conclusion. A summary of the relevant four verses from *Pūrvapurāṇa* is as follows: "There were ten kinds of banners in each direction. Each banner had 108 *Pālikētanas.* 1080 banners in each direction; 4320 in all the four directions. Lord Jina (lit. 'the conqueror') had those banners as a symbol of his supremacy over the three worlds. The plural form *Pālikētanas* should be noted. *Pālikētana*, here, simply means a row of (subordinate) flags (Sans. Pāli=a row) attached to a main flag.

It is stated in inscriptions that Vinayāditya (7th Cent. A. D.) of the Badāmi Chalukyas won for himself, and for the first time, the *Pālidhvajas* by conquering the rulers of the *Uttarāpatha.* The *Pālidhvajas* were symbolic of his Emperorship. It is possible to guess that he brought back, as trophies, the banners of the defeated kings and held them along with his own banner which was, evidently, the main banner. The term *Pālidhvaja* was originally used in political situations. Vinayāditya conquered a few Kingdoms: Jina conquered the three worlds through his teachings. The way in which banners were arranged was peculiar to Jina.

Hence, the term *Pālikētana* or *Pālidhvaja* suggests a row of flags held along with the main flag; it does not suggest any particular arrangement of flags, as Pathak argued in one of his articles (Published in Indian Antiquary of 1885).

21. A NOTE ON SANSKRITISED FORMS OF PRĀKRIT IN RĀMA PĀṆIVĀDA

DR. D. S. NABAR, BOMBAY

Rāma Pāṇivāda has been considered to be one of the important authors in the history of Prākrit literature, especially belonging to the last period of Prākrit literature. Since he had before him many Sanskrit works on the basis of which he wrote, it was but natural to find the influence of those works on him. A close study of his Prākrit works reveals that he has Sanskrit forms in mind but he used them as the Prākrit forms, giving them the Prākrit touch. An attempt has been made here to study some such Sanskritised forms of Prākrit in Rāma Pāṇivāda.

22. SOME OBSOLETE WORDS AND PHRASES IN MṚCCHAKAṬIKA

Dr. R. P. Poddar, Vaishali

Mṛcchakaṭika contains a number of obsolete words and phrases such as वरण्डलम्बुक, कत्ता, कटकरण, गद्दही, पेदण्डा, गण्ड, त्रेता, नर्दित, साहीणमणिमअसारिआ etc. Commentators, editors and translators have explained most of these but in some cases the explanations fail to bring full conviction. The present article is an attempt at achieving precision with respect to the denotations of these words and phrases.

23. THE CONCEPT OF DUTY IN JAINISM AND KANTIAN ETHICS

Dr. B. B. Raynade, Ujjain

Knowledge which liberates from rebirth is not a gnosis. It is a 'correct act of attention'. Such knowledge cuts the roots of desire and therefore, of Life. Man is essentially a religious being. The actual life is being lived now and he needs self-realisation that he may know how to live it. Religion starts with the assumption of highest reality realisable by man. All knowledge rests upon experience. No valid distinction can be drawn between subjective and objective experience. Extension and moralisation of self-sentiment means the conduct becomes moralised. Moralisation is internal direction. Self-discipline is the cultivation of moral and spiritual power; the end of discipline is freedom, it begins with conversion and repentance and expiation—an effort of will in the direction of self-purification. It is training of the will, self-culture consists in a development of our spiritual nature. 'Perfect Man' implies that every character has an ideal character. Morality and Religion at their best and fullest are achieved by no particular 'motive'. The power of self-expression is a descriptive aspect of life itself. Self-expression is in harmony with Aristotle's conception of energy, the nature of reality. Pure spontaneity, however, rarely if ever happens, is true. Hard experiences (in Jainism and Kantian ethics) are but morality and religion in the making. Virtue consists in self-expansion and attainment of positive good. To be anything for another, one must be oneself—a mission nobly fulfilled by the Arhat in Jainism and Jivanmukta in the Gita. Life of reason, faith and conduct is identified with the life that is perfect. The ideal life is self-examined Life-inwardness is that in which I ought differs from I must—but is not sufficient. Complete integration of interests is essential in the final process of moral integration. Pure intellectualistic approach is inadequate and mischievous.

Kant overthrew the supremacy of intellectualism. Moral self-approbation is not complacency but the consciousness of having exercised our freedom—This is Jainism. This is Socrates and Kant—etc.

24. RELIGIOUS IDEAS AT THE BACKGROUND OF GĀTHĀ SAPTAŚATĪ OF HĀLA

K. C. Saha, Calcutta

In this Kosagrantha (Gāthāsaptaśatī) which is predominantly full of love verses, we come across a few verses which are actuated by the spirit of religious-cum-moral ideas. Though certain Gods and Goddesses, sacrifices, rites and rituals starting from the Vedic period are found mentioned in this collection, yet there are reasons to think that the total theme of the work has not been controlled by these. The love verses can be classified into several sections. In most cases the lover or the Nāyaka is a paramour, and the beloved is a Kulabadhū and the longing of the latter for the former has been the subject of many of the verses. In some cases the mediator between the lover and beloved is a Dūtī who communicates the lovelorn condition of the one to the other. It is needless to say that there is little scope for any religious idea or any moral dictation in matters like these. Yet there are verses in the Gāthāsaptaśatī which clearly point out to the should and should not, to the ideal state of love and also to the conduct of pure-hearted men and women. It is also interesting to note that chastity of the women has always been held in high esteem and the unchaste have always been rebuked.

The common life of the common people has been somewhat reflected in these poems and as it is expected that religion which in ancient India was so closely connected with our every day life, must be reflected here also, it is curious to observe that the subject matters of these verses have grown almost independent of all such religious creeds of notions. As a matter of fact there was almost a spontaneous growth of such love and desire in the common people and these have been beautifully represented in the couplets, yet there are verses which point out that there is no particular sectarianism in religious ideas.

25. THE HEROIC SENTIMENT AS REVEALED IN THE APABHRAMŚA VERSES IN THE PRAKRIT GRAMMAR OF HEMACANDRA

Smt. Sandhya Saha, Calcutta

In the present paper an attempt has been made to display the excellence of some heroic verses, we come across in Apabhraṃśa, quoted or

created by Hemacandra by way of illustration with reference to explaining the certain rules of Prakrit Grammar. These verses indicate the development of popular literature. These poets were the acknowledged masters in the art of simplifying and beautifying their style. Heroic sentiments are there. Women prefer heroes as their lovers. Women cannot bear that their lovers should come back defeated at the hands of their enemies in the battle-field. The verses are lyrical in spirit, principally dealing with love in union and love in separation. The sentiments of courage and heroism as expressed through these verses can be equally ranked and reckoned with those of the developed literature of the East and the West.

It is evident from the collection of the verses made by the grammarian that Prakrit and Apabhraṃśa literature had developed to the fullest extent and it is definitely conjectured that some major and minor works of literature might have been in existence, but unfortunately those might have been lost in course of time.

26. ĀJAḌA'S COMMENTARY ON THE GĀTHĀSAPTAŚATĪ OF HĀLA

DR. B. J. SANDESARA, BARODA

The paper gives a notice of this unpublished commentary on the famous anthology of Prakrit love-lyrics with the help of the only available fragmentary manuscript preserved in the Government collection at the Bhandarkar Institute, Poona. Ājaḍa appears to be a scholar from Gujarat. He was a son of Tribhuvanapāla, and is different from his name-sake Ājaḍa, son of Pārśvacandra, whose commentary on the *Sarasvatī-kaṇṭhābharaṇa* is also avilable in fragments. There is no definite evidence to fix up the date of either of the two commentators, but the MS of the commentary on the *Gāthāsaptaśatī*, looking to its script, appears to have been copied down some time in the 15th century. So the commentator must have lived before that.

27. रूपचन्द कवि का अध्यात्म सवैया–आलोचनात्मक अध्ययन

शांतिदेवी, आरा

प्रस्तुत निबंध में हिन्दी जैन कवि रूपचन्द के अप्रकाशित "अध्यात्म सवैया" का आलोचनात्मक अध्ययन किया गया है। कवि रूपचन्द आगरा के निवासी थे। ये महाकवि

बनारसीदास के समकालीन थे। इनकी परमार्थ दोहा शतक, परमार्थ-गीत, पदसंग्रह, गीतपरमार्थी, पंचमंगल, नेमिनाथरासो आदि रचनाएँ उपलब्ध हैं।

प्रस्तुत काव्य एक शतक है। इसके १०१ पद्यों में अध्यात्म संबंधी विषय का विशद विवेचन हुआ है। यद्यपि इसका प्रतिपादय जैन दर्शन है किन्तु इसे इतनी काव्यात्मकता के साथ प्रस्तुत किया गया है कि सम्पूर्ण काव्य रस का सागरसा प्रतीत होता है। शब्दसाधना और शब्दयोजना भी कवि की अनूठी है। भावों को तीव्र से तीव्रतर बनाने के लिए ऐसे शब्दों का चयन कवि ने किया है कि उन्हें पढ़ पाठक का हृदय स्पन्दित हुए नहीं रह सकता। इस काव्य में दोहा, सवैया एकतीसा, सवैया तेईसा, कक्ति, कुण्डलिया, छप्पय आदि विविध छन्दों में संगीत का प्रभाव इतनी प्रचुर मात्रा में विद्यमान है कि उससे अध्यातिमक रस बरसता है। कोमल पद रचना में नाद का विशेष सन्निवेश करके आनन्द को और भी आह्लादमय बनाने का प्रयास किया है।

काव्य का प्रारम्भ 'अनुभव' अर्थात् आत्मज्ञान की विवेचना से हुआ है। पश्चात् प्रथम परमगुरु वीतराग की वन्दना की गई है। इसी क्रम में अपने गुरु महामुनि के महात्म्य का वर्णन करते हुए कवि ने जैन मुनियों की आचार व्यवहार संबंधी विशेषताओं का प्रतिपादन किया है। कवि लिखता है—

प्रनम सुगुरु सोई पंच महाव्रत धार
पालै पंच समिति करन पंच कसे है।
आवसक क्रिया करै दुविध प्रकार विध
जाकै त्याग वसन अदोष भूम वसे है।।
सीस करै लोच तन मंजन कौ त्याग करै
ऊनौ एक बार हार बाढ़े कर गसे है।
दाँतवन त्याग अरू सुध वैराग सदा
सोई महामुनिचंद जाके कर्म नसे है।। ५।।

स्पष्ट है कि पंचमहाव्रत, पंचसमिति, पंचकषाय आवश्यक क्रिया आदि जैन दर्शन के सिद्धान्तों का जहाँ इसमे निर्देश हुआ है वहां वसन त्यागने, निर्दोष भूमि में निवास करने, लुँचन करने, स्नान तथा दातवन त्यागने और एक बार स्वल्पाहार करने जैसी जैन मुनियों की आचार सम्बन्धी बातों का भी निर्देश हुआ है। न केवल जैन आचारों का अपितु षड्द्रव्य, मोक्ष मिथ्यात्व, स्याद्वाद, आस्रव, कर्मबन्ध, केवली आदि विभिन्न दार्शनिक विचार बिन्दुओं पर भी काव्य के माध्यम से विचार किया गया है। केवली के संबंध में कवि ने लिखा है—

एकवट बीज माँहि बुंटो प्रतभास्यौ एक
एक बूंटा मांहि सो अनेक बीज लगे हैं।
अनेक मैं अनेक बूंटा बूंटा मैं अनेक बीज
ऐसे तो अनन्त ग्यान केवलि में जगे हैं।। २६।।

भाव यह है कि प्रस्तुत काव्य में दर्शन और काव्य का अद्भुत संयोग हुआ है।

29. उच्चारणाचार्य

डॉ० नेमिचन्द्र शास्त्री, आरा

उच्चारणाचार्य का निर्देश 'कसायपाहुड' की 'जयधवला' टीका में अनेक स्थानों पर आया है। जब पाणिनि की शिक्षा का प्रचार हो गया, और उच्चारण के सम्बन्ध में नये-नये नियम आविर्भूत हुये, तो समस्त आर्य भाषाओं के शुद्ध उच्चारण एवं उनके व्याख्यान की ओर सभी आर्य भाषाओं के आचार्यों का ध्यान आकृष्ट हुआ। जैनागम परम्परा के क्षेत्र में उच्चारणाचार्यों की यह परम्परा मौखिक रूप में चलती रही। गाथा सूत्रों की रचना करके उनके रचयिता आचार्य अपने सुयोग्य शिष्यों को उन सूत्रों के द्वारा सूचित अर्थ के उच्चारण करने की विधि और व्याख्यान करने की प्रक्रिया बतला देते थे, और वे लोग जिज्ञासु जनों को गुरु प्रतिपादित विधि से उन गाथा सूत्रों का उच्चारण और व्याख्यान किया करते थे। इस प्रकार से गाथा सूत्रों के उच्चारण का व्याख्यान करने वाले आचार्य उच्चारणाचार्य कहलाने लगे।

उच्चारणाचार्यों की इस जाति वाचक संज्ञा ने व्यक्ति वाचक संज्ञा का रूप लिया। यतिवृषभ आचार्य द्वारा रचित चूर्णि सूत्रों की विशेष उच्चारण विधि और व्याख्यान का प्रवर्तन करने वाले एक उच्चारणाचार्य का निर्देश 'जयधवला' में पाया जाता है। लिखा है-"संपहि मंदबुद्धिजणाणुग्गहट्ठमुच्चारणाइरिय मुहविणिग्गयमूलपयडिविवरणं भणिस्सामो"-अर्थात् मूल प्रकृति विभक्ति के विषय में आठ अनुयोग द्वार हैं। आचार्य यतिवृषभ ने सुगम होने के कारण आठ अर्थाधिकारों का विवरण नहीं किया, पर मन्द बुद्धि जनों के उपकार हेतु उच्चारणाचार्य ने इनका विवेचन किया है।

उच्चारणाचार्य और यतिवृषभ के मन्तव्यों में जहाँ-तहाँ अन्तर भी है। इस अन्तर का कारण नयविवक्षा है। यतिवृषभ ने द्रव्यार्थिकनय की अपेक्षा से और उच्चारणाचार्य ने पर्यार्थिकनय की अपेक्षा से अर्थ विवृति लिखी है। 'जयधवला' में उच्चारणाचार्य द्वारा प्रतिपादित मन्तव्यों का अवलोकन करने से यह स्पष्ट होता है कि उच्चारणाचार्य को सिद्धान्त विषय की पूर्ण जानकारी थी।

इनका समय यतिवृषभ के समकालीन है। यतः इन्होंने यतिवृषभ से अर्थ और उच्चारण विधि का अध्ययन किया था-"संपहि जइवसहाइरिय-सूइदाणं दोण्हमत्थाहियाराणमुच्चारणाइरियपरूविदमुच्चारणं वत्तइस्सामो" अर्थात् यतिवृषभ द्वारा सूचित अर्थ का उच्चारणाचार्य ने व्याख्यान किया है। इस उद्धरण से दो तथ्य निश्चित होते हैं। प्रथम यह है कि यतिवृषभ के पश्चात् उच्चारणाचार्य ने अपनी व्याख्या उपस्थित की है, दूसरा यह कि यतिवृषभ के चूर्णि सूत्रों के आधार पर उच्चारणाचार्य ने अपना व्याख्यान अंकित किया। अनेक प्रमाणों के आधार पर यतिवृषभ का समय ई० सन् की द्वितीय शती है। अतएव उच्चारणाचार्य का समय भी ई० सन् की द्वितीय शती का अन्तिम पाद अथवा तृतीय शती का प्रथम पाद सम्भव है।

30. मृच्छकटिक की प्राकृतों का तुलनात्मक अध्ययन

सत्यपाल श्रीवत्स शास्त्री, कथुआ (जम्मू)

मृच्छकटिक संस्कृत में विविध प्राकृतों के प्रयोग की दृष्टि से अद्भुत नाटक है। प्रतीत होता है कि नाटककार ने इसमें इतनी भाषाओं का प्रयोग या तो नाट्यशास्त्र के विषय में अपना पाण्डित्य प्रगट करने के लिए किया होगा या किसी बहुभाषा-भाषी नगर में बैठकर इसकी रचना करने के कारण वहाँ के बहुभाषा-भाषी समाज की भावना का सम्मान करने के लिए इसमें इतनी भाषाओं का प्रयोग किया होगा।

नाट्यशास्त्र के अनुसार नाटकों में इन भाषाओं का प्रयोग किया जाना चाहिए—मागधी, अवन्ती, शौरसेनी, प्राच्या, अर्धमागधी, बाह्लीका, तथा दाक्षिणात्या तथा इन विभाषाओं का प्रयोग भी उन्होंने शास्त्र सम्मत माना है–शाबरी, आभीरी, चाण्डाली तथा शकारी। उपर्युक्त सात भाषाओं में से प्रथम चार इस नाटक में प्रयुक्त की गई है एवं चाण्डाली तथा शकारी इन दो विभाषाओं के अतिरिक्त इस नाटक में ढक्की का भी प्रयोग किया गया है जो बाद में विकसित हुई प्रतीत होती है।

डॉ० पी० डी० गुणे शौरसेनी का प्रदेश मथुरा के आसपास तथा पञ्जाब के पूर्वी भाग को मानते हैं। इसे सूत्रधार, नटी, रदनिका, मदनिका, वसन्तसेना, इसकी माँ, चेटी, कर्णपूरक, चारुदत्त की पत्नी, शोधनक तथा श्रेष्ठी ये ग्यारह पात्र बोलते हैं। इसमें संस्कृत के त, थ को क्रमशः द, ध हो जाता है। जैसेः–पठति–पठदि, यथा–यधा।

मागधी का प्रदेश मगध जनपद था। इसका प्रयोग संवाहक, वसन्तसेना का चेट, स्थावरक, वर्धमानक तथा रोहसेन ये पाँच पात्र करते हैं। इसमें संस्कृत के 'स' को 'श' हो जाता है तथा 'र' के स्थान पर 'ल' हो जाता है। जैसे– सप्त–शत्त, राजा–लाजा।

विदूषक प्राच्या भाषा का प्रयोग करता है। डॉ० कीथ इसे शौरसेनी की पूर्वी बोली मानते हैं। इसमें 'श' तथा 'ष' को 'स' हो जाता है तथा शब्द के अन्तिम त, को द, ध हो जाते हैं। जैसेः– पुरुषः–पुरिसः, भवती-भोदि, इतः–इधः।

शकार शकारी का प्रयोग करता है। इस में भी तालव्य शकार की प्रधानता रहती है तथा इसमें अयथार्थ दोष तथा असङ्गत लोकोक्तियों की प्रधानता रहती है। इसमें भी 'र' के स्थान पर 'ल' हो जाता है, जैसे–पुरिसः (प्रा०) पुलिशः (श०); गेहम् (प्रा०) घलम् (श०)। अवन्ती-धूर्तों, आरक्षकों तथा जुआरियों आदि की भाषा मानी गई है। इसमें भी दन्त्य सकार की बहुलता पाई जाती है। इसमें 'अरे', जैसे सम्बोधन सूचक शब्दों की प्रधानता पाई जाती है। चन्दनक तथा वीरक इसका प्रयोग करते हैं।

चाण्डाली में श, ष, स के स्थान पर केवल तालव्य शकार का प्रयोग होता है। कहीं कहीं 'भ' के स्थान पर 'ह' तथा 'र' के स्थान पर 'ल' हो जाता है।

ढक्की विभाषा 'उ' प्रधान है। डॉ० पिशेल तथा श्री बलदेव उपाध्याय ने इसे पञ्जाब के पूर्वी भाग, ढक्क प्रदेश की भाषा माना है। जैसे– द्यूतकरः प्रपलायितः (सं.) जूदअरू पपलीणु (ढ० प्रा०)। इसका प्रयोग माथुर तथा द्यूतकार करते हैं।

इस नाटक में कुल श्लोक ३७७ हैं जिनमें ९९ प्राकृत भाषाओं में हैं। प्राकृतों में

संस्कृत के विपरीत केवल दो ही वचन रह जाते हैं । संस्कृत के हलन्त शब्द इनमें अजन्त हो जाते हैं । वैयाकरणों ने प्राकृतों का मूल संस्कृत को माना है—'प्रकृतिः संस्कृतं यत्र तस्य भावः प्राकृतम् ।' परन्तु वाक्पतिराज प्राकृत को सभी भाषायों की जननी मानते हैं । डॉ० पी० डी० गुणे प्राकृतों का विकास अपभ्रंश, शिलालेखों की बोलिओं, पालि तथा वैदिक भाषा के मिले-जुले रूप से मानते हैं । इस नाटक में प्रयुक्त प्राकृतों के अधिकांश शब्द हिन्दी के साथ साम्य रखते हैं । जैसे—तुम-तुम, जादी-जाति, मादा-माता, पिदा-पिता ।

इस प्रकार इस नाटक में प्राकृतों का अद्भूत समन्वय है जो नाटककार की रचना शैली तथा प्रकाण्ड पाण्डित्य का प्रतीक है ।

31. शासन देवी पद्मावती

प्रकाश सिंघई, सागर

भारतीय धर्मों में देवी-देवताओं की उपासना की जाती है । देवियों का स्थान महत्त्वपूर्ण है । कुछ देवियाँ, जैन, शैव, वैष्णव और बौद्ध धर्म में समानता रखती हैं उनमें पद्मावती एक हैं ।

पद्मावती को सर्प की देवी माना गया है । सर्पों के प्रकार तथा वर्णों का उल्लेख भी 'पद्मावती कल्प' में मिलता है । पद्मावती देवी ने पार्श्वनाथ भगवान् की कमठ के उपसर्ग से रक्षा की थी तथा जैन धर्म के प्रसार प्रचार करने के कारण इस देवी का नाम अधिक महत्त्वपूर्ण है ।

पद्मावती का स्वरूप चार हाथ जिनमें दांयी ओर का एक हाथ वरद मुद्रा में, दूसरे में अंकुश, बायी ओर के एक हाथ में दिव्य फल और दूसरे में पाश, तीन नेत्र तथा सिर पर पंच फणी सर्प । इनका वाहन कुर्कुट नाग है ऐसा स्वरूप साहित्य तथा पुरातत्त्व में मिलता है । साहित्य में—निर्वाण कलिका, तिलोय पण्णत्ति, विद्यानुशासन ग्रंथ, भैरव-पद्मावती कल्प, विविध-तीर्थ कल्प, पार्श्वनाथ चरित्र आदि में देवी के चरित्र तथा चमत्कारों का उल्लेख है ।

पुरातत्त्व की दृष्टि से—खंडगिरि गुफा, श्रवणबेल गोला, चंद्रगिरि पर्वत के मंदिरों, नालंदा उत्खनन, पूना के आदीश्वर मंदिर, वर्धा जिले के सिंधी ग्राम, नागपुर श्री महावीर जी, कुंडलपुर तथा सागर के जिन-मंदिरों में इनकी मूर्तियाँ प्राप्त होती हैं ।

पद्मावती के पुरातात्त्विक तथा साहित्यिक साक्ष्य जैन वाङमय में अधिक प्राचीन मिलते हैं । इससे यह कहा जा सकता है कि देवी की कल्पना जैनों ने पहले तथा बाद में अन्य लोगों ने ग्रहण की । वर्तमान काल में तीर्थ क्षेत्रों पर देवी की मूर्ति, तीर्थ रक्षणार्थ प्रतिष्ठापित की जाने लगी है ।

32. जैन-कृष्ण साहित्य

डा० गदाधर सिंह, बाढ़ (पटना)

जैन परम्परा के अनुसार श्रीकृष्ण नवम वासुदेव थे। उन्होंने जरासन्ध जैसे अनेक अन्यायी राजाओं का दमन कर देश की बिखरी राजनैतिक शक्तियों को एक चक्रवर्ती साम्राज्य के मजबूत धागे में पिरोकर उसे संगठित किया। तीर्थंकर नेमिनाथ उनके चचेरे भाई थे। कहा जाता है कि कृष्ण ने गीता में यज्ञों की जो नवीन व्याख्या की, वह नेमिनाथ के प्रभाव के ही कारण। विभिन्न भाषाओं में श्रीकृष्णचरित को आधार बनाकर जैन कवियों ने सहस्रों ग्रन्थों की रचना की है।

जैन-कृष्ण साहित्य का वैशिष्ट्य: जैन और जैनेतर कृष्ण-साहित्य में भावनागत भेद यह है कि एक ने जहाँ कृष्ण के मर्यादित जीवन-वृत्त को अपना उपजीव्य बनाया वहाँ वैष्णव भक्तों ने उनका जो रूप लिया वह "गोपीजन वल्लभ" ही अधिक था। इसी प्रकार प्रथम जहाँ प्रबन्ध काव्यों में अंकित है, वहीं दूसरा मुक्तकों में निबद्ध है।

जैनेतर कृष्ण-भक्ति साहित्य प्रायः गेयपदों में रचा गया है। गेयपदों की परम्परा जन-गीतों की पराम्परा है। जैन कवियों ने पदों के अतिरिक्त चर्चरी, रास, फागु, विवाहलो, मंगल, बेलि, बारहमासा, विलास, जकड़ी, ढाल, झूलणा तथा अन्यान्य काव्यरूपों में इन गीत तत्त्वों की प्रतिष्ठा की।

बाल-वर्णन: हिन्दी के कृष्ण भक्त कवियों ने, विशेषकर सूरदास ने भगवान् को शिशु बनाकर पृथ्वी पर उतार दिया। भागवत के अतिरिक्त वे पूर्ववर्त्ती जैनकवियों से भी अनु-प्राणित हुए होंगे, इसमें सन्देह नहीं। महाकवि पुष्पदन्त ने अपने 'महापुराण' की ८१–९२ संधियों में कृष्णचरित का वर्णन किया है। बाल-वर्णन की यह परम्परा अक्षुण्ण रूप से भूधर-दास, दौलतराम, आशाराम, नेमिचन्द प्रभृति कवियों तक वर्तमान रही। इन कवियों ने संयोग वात्सल्य तथा वियोग-वात्सल्य, दोनों की योजना की है।

श्रृंगार-वर्णन: हिन्दी के जैनकवि प्रकृत्या संयोग श्रृंगार के विरोधी थे। वियोग श्रृंगार का वर्णन उन्होंने नेमि-राजुल प्रसंग में किया है। राजुल के वियोग में नारीत्व की निरीहता और एक मर्यादित गम्भीरता है।

कृष्ण-चरित के अन्य प्रसंग: जैनकवियों ने कृष्ण-चरित को वैसा ही अलौकिक रखा है, जैसा वैष्णव कवियों ने। कृष्ण के जन्म के साथ ही उनकी छींक के साथ कारागृह का द्वार खुल जाता है, चरण-स्पर्श मात्र से यमुना सूख जाती है आदि-आदि। कृष्ण की क्रीड़ाएँ भी वैसी ही मोहक हैं। कालिय नाग की पराजय के बाद नागिन उन्हें एक कमल का पुष्प प्रदान करती है। जरत्कुमार के बाण से कृष्ण की मृत्यु होने पर बलभद्र का रुदन बड़ा कारु-णिक है।

विभिन्न भाषाओं में निबद्ध कृष्ण-साहित्य: संस्कृत, प्राकृत, अपभ्रंश और हिन्दी का विशाल जैन वाङमय कृष्ण सम्बन्धी रचनाओ से भरा पड़ा है। आगम, उपांड, मूलसूत्र, महा-पुराण, पुराण, चरित, कथा–इन सभी में कृष्ण के व्यक्तित्व के विभिन्न पार्श्व किसी न किसी रूप में अवश्य निबद्ध हैं।

33. BAPPA BHAṬṬI AND HIS TĀRĀGAṆA

DR. A. N. UPADHYE, MYSORE

Bappa Bhaṭṭi is one of those few authors about whom we get a good deal of information in different Prabandhas, mostly from Gujarat and belonging to different periods later than 1200 A. D. They are all composed 500 years after Bappa Bhaṭṭi (c. 743 to 838 A. D.). Earlier scholars like S. P. Pandit, S. Krishnaswami Aiyangar etc. have studied these sources with a view to ascertaining the historical value of their references to rulers and authors associated with Bappa Bhaṭṭi.

Bappa Bhaṭṭi is well known as the author of the *Caturviṁśatikā*, a hymn in Sanskrit, containing 96 verses in different metres, addressed to twenty-four Tīrthakaras. Each Jina is praised in four verses. The style is heavy and embellished both with *śabda* and *artha*—Alaṁkāras. Naturally some commentaries are composed on it without them many verses cannot be easily understood. A *Śāradā-stotra* in 13 Sanskrit verses, quite eloquent in style, is also composed by him.

There is a third work of Bappa Bhaṭṭi, an anthology of Prākrit verses, and it has lately come to light. It was known, so far, only from references to it in the *Prabhāvakacaritas* of Prabhācandra (c. 1277 A. D.), Tilakamañjarī of Dhanapāla (c. 970 A. D.) and in the commentary of Vādijaṅghāla on the *Kāvyādarśa*. It is differently described by them as a Kāvya, Prabandha and Kośa.

Shri Agarchanda Nahta, Bikaner, drew my attention to a MS. of it, i. e., *Tārāgaṇa* accompanied by a Sanskrit Commentary. It has a gap with a few folios missing. It is in Prākrit Gāthās. I am working on an authentic edition of it. Some details about the author and some extracts from the MS. are presented in this paper.

34. MYSTICISM IN JAIN LITERATURE

DR. P. M. UPADHYE, BOMBAY

In ancient religious literature the chief concordance is the Mysticism found in it. Mysticism is the highest aim of religion and it tries to preserve individual spiritual attributes as well as the highest representative of the divine spiritual nature. Dr. Jacques de Marquette rightly observes that mysticism liberates theologians from vicious circle of trying to attain knowledge of Divine through the use of reason as developed by our usual experiences.

Mysticism belongs to the spiritual world. Like Hinduism and

Buddhism, Jainism is permeated with mysticism. We get good glimpses of mysticism in Jain works like Paramātmaprakāśa, Yogasāra, Pravacansāra and others.

An attempt has been made in this articlc to study various aspects of mysticism in Jainism. The study reveals that mysticism with its various aspects plays an important role n Jainism. Socio-ethical background in Jainism is itself a part of mysticism which absolves all differences in relation to individual and the world.

35. THE JAINA CONCEPT OF KARMAN

DR. KOSHALYA WALLI, JAMMU

The Jaina philosophy regards karma as a reality. A man really generates karma when impelled by some inherent forces which give rise to some motive for his action. The problem of karma is closely connected with the question of the bondage of the soul. The cause of bondage is held to be five in number.

The activity of body, mind and speech is called Yoga or Āsrava and is the cause of the influx of karma. Kundakunda in his work has thrown a flood of light on the Jaina conception of Karma.

Bondage of the human soul is due to the intermingling with the karmic matter drawn by it under the influence of Mithyādarśana, Avirati, Pramāda, Kaṣāya and Yoga.

Āsrava and Saṁvara represent two functions in relation to karma but it must be remembered that mere saṁvara is not enough. It means restraint and not destruction. Karma needs to be worn out by means of penance etc. This is named Nirjarā.

When all the karmas are destroyed, the soul rises upto the end of Lokākāśa. Soul is compelled to come down on account of the influence of karma.

According to Ācārya Kundakunda, Jīva and Ajīva are the two most important categories to be carefully studied. It is observed that the distinction between good and evil karma is meaningless from the supreme point of view inasmuch as karma itself is a source of bondage and has to be avoided. The highest reality is said to be Paramātmā or Pure-self which is perfect in nature. The three jewels *i. e.* faith, knowledge and conduct eradicate the germs of karma and pave way for a direct knowledge of paramātmā.

Minute classification of karma is said to be very complex according to Jaina thought. Karma from a certain point of view is of two kinds:—1. Ghātin 2. Aghtāin.

PJ-35

The word Ghātin implies injury and the word Aghātin is for the absence of injury. Ghātin karmas are of four kinds. Of these four kinds, three retard the unfoldment of the threefold psychical possibilities of the soul and the fourth is injurious to the progress of the Ātmā in the direction of its unfolding of its infinite possibilities. The Aghāti-karmas also are of four kinds:—

A. Āyu.—That which determines the term of man's physical existence.

B. Nāma.—That which determines the colour and the physical organism of the soul.

C. Gotra.—that which determines the birth of a particular soul in a certain family and in certain relations.

D. Vedanīya.—That which produces in the soul a sensation of pleasure and pain.

The Jaina philosophers describe fourteen guṇasthānas or spiritual stages on their way to absolute perfection. It is pointed out by the Jaina philosophers that a mere activity of the body, mind or speech has in itself no moral significance and does not deserve to be called karma.

The first of the fourteen stages of spiritual life represents the condition of the average man. In the next four stages, Mithyātva is absent altogether but Avirati, Kaṣāya and Yoga survive. From the sixth spiritual stage up to the tenth, Avirati also disappears. From the eleventh up to the thirteenth, Kaṣāya also is absent. The fourteenth stage is characterized by an absence of Yoga also so that this plane of life may be described as a total freedom from karma which is another name for Mokṣa or Siddhi.

S—SOUTH EAST ASIAN STUDIES

1. INDIAN CULTURAL INFLUENCE ON PRE-HISTORIC VIETNAM

MANOMOHAN GHOSH, CALCUTTA

The following are the facts which may justify us to conclude there was an Indian cultural influence of the pre-historic Vietnam.

(1) The Vietnamese belief related to their funeral rites recognizes *MERU* which is no other than the mountain of this name mentioned in the Purāṇas and other Indian works. According to the Vietnamese belief, the soul is carried to this place after one's death.

(2) Certain other mythological data also point to India's relation with pre-historic Vietnam, e.g. a sack of flesh producing one hundred eggs from which came out so many children. One mythical queen of Vietnam was delivered of such a sack of flesh. This strongly reminds one of the birth of hundred sons of Gāndhārī of the Mahābhārata. As in India, tortoise plays an important part in the Vietnamese myths.

(3) The status of women in ancient Vietnam shows that this was exactly as we, Indians have it in the Dharma Sūtras of Vasiṣṭha.

As according to the French historians the pre-historic period of Vietnam continued up till the fourth century B.C., and as the the modern researches have shown that the Indians were already in Cambodia and ancient Campā (in what is now S. Vietnam) about the fifth century B.C. it may be concluded that the Vietnamese came into contact with the Indians at that early time and were influenced by their culture.

2. THE PALAEOGRAPHY OF THE EARLIEST INSCRIPTIONS OF BURMA, THAILAND, CAMBODIA AND VIETNAM

S. NAGARAJU, MYSORE

The earliest inscription of Burma, Thailand, Cambodia and Vietnam which are datable between 5th and 7th Centuries A.D. have close resemblance in their script with the 'Western Variety of South Indian Brahmi' which was in use in the Northern and Western parts of present day Karnatak (Mysore State). Such similarities are due to the introduction of the art of

writing in South-East Asia from the Karnatak region. This was possible due to extensive contacts which existed at that time between the two regions, and could be made out from palaeographical and other evidences (set forth in detail in the essay). Close study of the palaeography further reveals that South-East Asia maintained contacts with other areas of India also, particularly Tamilnad, as a result of which certain forms typical of the Southern variety of South Indian Brahmi appear in the somewhat later inscriptions of Burma, Siam and Cambodia, were the writing tradition of the Karnatak region had already existed, having been introduced there early. In Vietnam, the earliest variety of script is of the 'South Tamil Tradition' but even here the 'Box-headed Script' of the Karnatak type appeared in the 5th Century A. D.

3. A HYPOTHESIS ABOUT THE COMMON ORIGIN OF THE MORIYAS OF INDIA AND CEYLON

HIMANSU BHUSAN SARKAR, RABINDRAPALLI

A study of the genealogy of Devānaṃpiya Tissa, who is said to have belonged to the Moriya-clan of Ceylon, is interesting from historical and other points of view. It shows that although the genealogy of the ancestors of prince Devānaṃpiya Tissa passes once throuh the female line, the blood-connexion of this prince with Prince Vijaya, the founder of the dynasty, and through him, with prince Sihabāhu of Lāla (W. Bengal) is beyond question. In other words, Devānaṃpiya Tissa and his ancestors, including prince Vijaya, belonged to what was obviously the Moriya-clan of Sihapur in Lāla. The Imperial Mauryas of India are assigned to the Moriya-clan of Pipphalivana. Instead of supposing that there were two Moriya-clans in eastern India, it is better to think that the Moriyas of Sihapur, Ceylon and Pipphalivana-Pāṭaliputra belonged to the same racial stock.

The Mauryas are said to have originally formed a sub-division of the Śākyas who fled from Kapilavastu on the destruction of their city by Viḍūḍhabha, the Kośalan-king, around 490 B.C. If they were a sub-division of the Śākyas, it is natural that at least some of the racial characteristics of the Śākyas would also be reflected in the customs of the Moriyas of Ceylon, Sihapur and Pāṭaliputra. That is exactly what has happened. The details are not clear in all respects, but so far as we can judge at this distance of time from the ancient tradition regarding these tribes, they seem to possess certain vital customs common to them all, such as, brother-sister marriage, endogamy, monogamy and marriage within the prohibited degrees, respect for the lion-totem, etc. These are some of the common but important features which bind together the Śākya and the Moriya clans on the matrix of thes ame

racial stock. The Śākyans (and hence the Moriyans) were arrogantly proud of their Kṣatriya-lineage, but detailed studies indicate that all the features referred to above generally belonged to an exclusive un-Aryan society. Hence these characteristics lead on to the tentative conclusion that the Śākyans and the Moriyans, in spite of their parading as members of the Solar race, were, in reality, un-Aryan people who were gradually being Aryanised. A section of the Śākya-Moriyans who had settled at Sihapur in West Bengal set foot on the island of Ceylon under the leadership of prince Vijaya and thus established the Moriya dynasty on the throne of Ceylon. All these details can lead one to formulate the hypothesis that the Moriyas of India and Ceylon belonged to the same racial stock.

T—TECHNICAL SCIENCES AND FINE ARTS

1. 'राजगृह युक्ति'–'युक्तिकल्पतरु' के आयाम में

कु० सुषमा आर्य, उज्जैन

भोज की रचनाओं में 'युक्तिकल्पतरु' का स्थान अपने प्रतिपादित सन्दर्भों के कारण अद्वितीय है। यह ग्रन्थ हमारे राष्ट्र के उन प्राचीनतम विज्ञानों की धाराओं को अपने में समाहित किये हुए हैं जिनका सम्बन्ध सम्पूर्ण मानवजाति के परिवेश से है। जिसमें धर्म, राजनीति, कला विज्ञान सभी समाहित हो जाते हैं। अतएव समस्त विज्ञानों का आकर ग्रन्थ होने से उसे भारतीय विद्याओं का विश्वकोष कहा जा सकता है।

'युक्तिकल्पतरु' में वास्तुयुक्ति का स्थान तीसरा है। इसके अन्तर्गत नगरवस्तु, राजगृहवास्तु तथा गृहवास्तु इन तीनों भेदों में साथ ही वास्तु के विभिन्न अंग-भूमि, दिशा, द्वार, प्राचीर, प्लव आदि का धार्मिक व व्यावहारिक परिप्रेक्ष्य में समुचित वर्णन है। इन विधाओं की पुष्टि हेतु पुराणों, उप-पुराणों के अंशों को संग्रहीत किया है।

प्रस्तुत अनुसन्धान की चर्चित सीमा उसी वास्तु युक्ति का भाग मात्र, राजगृह युक्ति है। इसके अन्तर्गत महाराजा भोज ने राजा के हितार्थ समस्त वास्तु निर्देश का चिन्तन प्रस्तुत किया है। यथा - स्थान, दिशा, प्लव, मान, प्राचीर, द्वार, आदि। तत्पश्चात् भविष्योत्तरपुराण को उद्धृत करते हुए प्रस्तुत प्रकरण का समापन किया गया है।

भोज के मत से अन्य मतों में विभिन्नता या नवीनता भी हो सकती है। वास्तु में प्लव का सामान्य लक्षण पुराणों आदि में भी प्राप्त होता है–

'प्रागुद्प्लवनं रम्यं-रम्यं वृक्षोपशोभितम्।' परन्तु 'युक्तिल्पतरु' एक नवीन सन्दर्भ प्रस्तुत करता है।–'जन्मलग्नेन दिक् पश्चात् राजा वास्तु पुरो-मतः'

इसी प्रकार तत्सम्बन्धित सन्दर्भों का विवेचन प्रस्तुत अनुसन्धान में किया गया है। इस हेतु विभिन्न सम्बन्धित ग्रन्थों यथा बृहत्संहिता, समराङ्गणसूत्रधार, अर्थशास्त्र, अपराजितपृच्छा आदि का यथास्थान उपयोग अपेक्षित है। यथास्थान कतिपय अन्य पुराणों से भी सहायता ली गयी है।

2. HISTORY OF ART OF PAINTINGS IN UJJAIN

VISHNU BHATNAGAR, UJJAIN

Malwa has been a joining link between North and South, East and West and hence all schools reflected their influence on the regional schools of Paintings in Malwa through different ages.

We know of such activities in Malwa as early as Prehistoric times.

Rock shelters around Bhopal, Bhanpura and Narsinhgad have paintings of prechalcolithic, Chalcolithic and Historic times, but the heart of Malwa has no such shelters and we know the art activities of only in Chalcolithic period. The painted pottery of Kayatha, Ahar and Malwa Chalcolithic people is well known for its decorative patterns.

The early historic art activities were unearthed at Ujjain, the Capital of Avanti Pradesh. We have a Bronze image from the Gad mounds of Ujjain belonging to the Pre Mauryan period.

Lioness, Elephant and Bull Capitals have been reported from Ujjain belonging to Mauryan times. Śuṅga, Kuśān Terracotta figurrines have also been recorded. Gupta period seems to have been completely absent except a few terracottas and had Coin of Chandragupta II. No painting is found during Parmar Period but we know of Kailash temple (Ellora) decorated by Parmar Kings. A Jain Patta of Granth School is in a private collection in Ujjain. The Post Mogal period or early Maratha period seems to have been important in respect of wall paintings. The artists in Kangra lost their patronage at the end of 18th century and a group of some of them moved towards Malwa.

Tilakeshwar temple at Ujjain had beautiful paintings influenced by Kangra school. The individual dancing figures of Ram Janardan Mandir also represent Kangra influence. It is actually this school which must be named as Malwa and not the so called Malwa School.

Maratha School of Paintings are also to be found in the above two temples but the richest collection comes from Chitnis Mandir where scenes of Mahabharata have been depicted. The Bharati Kala Bhawan collection is also rich in miniatures and this paper deals with a detailed study of the above schools which flourished at Ujjain.

3. PATRALEKHĀ IN INDIAN ART AND LORE

SHYAMALKANTI CHAKRAVARTI, CALCUTTA.

It is well high five centuries before the Christian era that the epistolary art or *patracarcā* in India was experiencing a continuous process of development. This is evidenced by the Buddhist literatures like the *Jātakas* (Jātaka Stories Nos: 214, 546), *Mahāvagga* (I. 43) , Kauṭilya's *Arthaśāstra* (Bk: II, Ch: 10), the edicts of Aśoka and a cave inscription at Jogimara. In the Classical Sanskrit literature, however, allusions to letters become frequent and specially in dramas they continue to play a significant rôle. Kālidāsa elucidates four full-fledged letters in his three dramas, viz., *Mālavikāgnimitram* (Acts I & V) *Abhijñānaśākuntalam* (Act III), and *Vīkramorvaśīyam*

(Act II). In *Kumārasambhavam* (Canto I Verse 7) the poet informs that the *Vidyādhara* maidens expressed their passions on the bark of birch tree while in *Abhijñānaśākuntalam* the heroine wrote on a lotus-leaf with her nails. Other Classical prose literatures and dramas like *Daśakumāracaritam* by Daṇḍin, *Kādambarī* by Bāṇaabhaṭṭa, *Vāsavadattā* by Subhandhu, *Mudrārākṣasa* by Viśākhadatta, *Bodhisattvāvadāuakalpalatā* by Kṣemendra, and *Prabodhacandrodaya* by Krişṇa Miśra refert o writing epistles by their heroes and heroines. Apart from literature, manuals like *Patrakaumudī* by Vararuci (4th 5th centuries A.D.), *Patraprakāśikā* by Bhoja, king of Dhārā (11th cent A.D.), *Lekhapaddhati* and *Yāvanaparipāṭyanukrama* by Dalapati (1764 A.D.) testify to the epistolary activity in India.

The emergence of Patralekhā as a figural motif on the temple-walls of mediaeval period and subsequently in miniature paintings and murals, is due to this uninterrupted traditions of epistolary activities in the past centuries. The temple-complex at Khajuraho exhibits this motif in the following way: three on the Laksmana temple, one on the Kandariya Mahādeva, and two on the Viswanath temples. A patralekha also appears on the Belur temple at Halebid. These sculptures serving as bracket figures in the architecture are usually represented in three-quarter profile. Although nothing is written on the board the lady-writers are holding, there is sometimes a subtle suggestion by the sculptors in the form of two or three sets of curvilinear nail-marks, termed according to *Kāmasātram* the *smaraṇīyaka*, a token of remembrance, employed on the body of the lady-love by her lover prior to his going on a journey which indicates that the letter is indubitably a *billet-doux* or *premapatra*. But the *phalaka* held by a *patralekhā nāyikā* at the transept of the Lakṣmaṇa temple, is definitely of a piqued woman since the inscription on it informs that 'the queen is indeed angry' (*Devī hi prakupitā hi*). So far no textual corroboration to the iconography of Patralekha was known to the scholars. Our research in the field has brought to light a verse by Vipradāsa, author of *Saṅgītacandra*, possibly of 10th-11th century A. D. which may be regarded as a dictum to the iconography of Patralekha sculptures of the mediaeval temples. The Indian Museum Patralekha of the Candella art maintains this dictum very faithfully. The Mughal as well as the Pāhārī miniatures of Chamba, and Kangra vallies, preserved in a number of museums of the world, often depict the celebrated heroines of the epics and dramas, such as, Rukmiṇī, Damayantī and Śakuntalā. A mural from Rangmahal at Chamba, now displayed at National Museum, New Delhi, is note worthy in this connection. Influenced by the country's literature the motif is still evoking the zeal of Indian sculptors and painters. 'Rukmiṇī's letter to Krişṇa' by Abanindranath and Ravi Varma's Śakuntalā writing to Duṣyanta are excellent productions of the preceeding centuries.

4. MUSIC AS AN ART AND A SCIENCE

DR. BANI CHATTERJI, CALCUTTA

The history of the beginning of music as an art and a science is lost in antiquity. We may however refer to the Vedic literature and particularly to the Ṛg-Veda (5000 B.C.) and its recast the Sāma-Veda for the early history of any culture-art or science. The Ṛg-Veda consists of metrical prayers or hymns, and connected with and dependent upon the Vedas, are treatises on science. The Sāma-Veda is plainly songs with well-defined science of music behind them. The Sāma-Veda, declare the ancients, is "truly tone", and is also "the product of the sun." This inter-play of "sound" (music) and light (colour and heat) is well pictorially presented in the Rāga-Mālā of Indian Music. Modern science too acknowledges this inter-relation. The Sāma-Veda influenced the subsequent growth and development of music. In the region of Art, the Sāma-Veda may have had connexions with Indo-Iranian Age and the Old Testament. Round about this time, Musical Instruments of a very high order make appearance, one of them the Vīṇā has a pronounced science back-ground. A study of the Vedic literature would be advantageous in resuscitating Ancient Musical Science and Art, co-sponsored by the National Institute of Sciences of India and Unesco at the instance of Dr. Alexander Wolsky, the then Principal Scientific Officer for South Asia, in 1952.

5. SURGICAL ETHICS IN ANCIENT INDIA

DR. R. C. CHOUDHURY, VARANASI

It would appear surprising how during the ancient days medical savants of India not only evolved ethical principles for the guidance of general medical practitioners but also for surgeons in general. Of course, surgical ethics no doubt, include ethics for the general practitioners as well. Treatment in general consists of four limbs, namely, the physician, the patient, the attendant and the medicine. Of them, the physician is the most important. The physician should be well-versed in the medical science and art as well as allied sciences. He ought to have practical knowledge, presence of mind, enough courage sympathy for the patient.

As a prospective surgeon, he is expected to pass through some important stages of training. He should be an obedient student, with clean habits, read well under the techer the texts extensively, do practical work in all the aspects of training during the period. He is to undergo training in operative surgery on vegetables, fruits or dead animals. Subsequently, he ought

to equip himself with proper tools and instruments necessary for his surgical practice. Before entering practice, he ought to seek licence from the king or the Govt. certifying his efficiency as a successful practitioner and surgeon.

He should know which cases are operable and curable. In cases of doubtful results, he should seek the permission of the king before undertaking an operation.

6. KUMMĀṬṬI—AN ANCIENT FOLK ART OF KERALA

CHUMMAR CHOONDAL, TRICHUR

During the Ōṇam days the people of Kerala express their love of art through dance, song and the beauty of drums. 'Kummāṭṭi' is an art-form popular in Trichur and Malabar districts of Kerala; where as it is merely an art programme in Trichur, it has religious significance in some places. 'Kummāṭṭis' cover themselves with grass and dry leaves and a mask. They use a special kind of drum and Oṇavillu, the musical instrument. The 'Taḷḷa' (hag) is the most impressive character and 'Kāṭṭaḷan' (wild man of the woods) is the most ferocious. The actors of the folk play like Lord Kṛṣṇa, Kirāta and Dārika, the puranic characters use beautiful wooden masks in the play. Only the leader of the group will sing. The play goes on during the four Ōṇam days.

In Dr. Gundert's Dictionary Kummāṭṭi is defined as Pongal, an important festival in Tamil Nadu. But his meaning is not correct. There is no relation between Kummāṭṭi and Pongal which means a crowd or a rise.

'Kongan Padai', the war festival is rehearsed every year in Chittoor to commemorate the help rendered by the Raja of Cochin to the Raja of Palghat where territories were invaded by the Kongans. The boy-soldiers who take part in the rehearsal are called 'Kummāṭṭis'. There is historical evidence to show that Kummāṭṭi was one of the entertainments of the Jains who worshipped Gomateswara. This is a kind of folk play of Vaiśya merchants called Gōmmāṭṭi Cheṭṭis.

Folk songs have played a significant role in the development of Kerala's literature and culture. In Kummāṭṭi, the songs are intended for entertainment. They cover almost all subjects. But there is one song which deals with the worship of a Goddess. The Kummāṭṭi begins with a prayer. In the second part the hag is made fun of, and the third part describes a hunt. The story of Mahābali is not described in Kummāṭṭi. Kummāṭṭi song seems to be related to the worship of Kāḷi, to which the people of Kerala attach much importance. There is much similarity between Kummāṭṭi and 'Mudiyettu', a kind of ritualistic dance performed in Bhadrakāḷi temples.

Kummaṭṭi, a Malayalam-Tamil word, reminds us of the influence of Jain culture on Kerala. The language of the Kummāṭṭi Pāṭṭu (song of Kummāṭṭi) resembles that of Kunjan Nambiar. We can say with a certain measure of confidence that 'Kummāṭṭikkaḷi' (the Kummāṭṭi play) became popular in Kerala after 1100 A.D.

7. A RARE ICONOGRAPHIC REPRESENTATION OF VIṢṆU

DR. S. VENKITASUBRAMONIA IYER, TRIVANDRUM

A rare form of Viṣṇu is seen sculptured in the Śrīpadmanābhaswāmi temple in Trivandrum. It is a beautiful stone figure standing on a lotus pedestal bearing in the upper arms, raised in the usual manner, the conch and the disc, and carrying in the spread out palms of the lower arms a fine female figure of the size of a doll holding a pot.

This form is not found mentioned in the modern works on Indian sculpture and iconography or in the common treatises on the subject. We, however, find it given in the *Śilparatna* of Śrīkumāra in a verse under the title 'Āvahantī' meaning thereby the devatā for Āvahantī. Āvahantī is a homa, which we are able to know from other sources as meant for procuring food in plenty and prosperity, and having the anuvāka beginning with *āvahantī vitanvānā* in the *Taittirīya upaniṣad* as its principal mantra. *Gīrvāneṇdrasarasvatī* in his *Prapañcasāra-sārasaṅgraha* cites this verse but gives the source as *Vāñchākalpalatā* of Vidyāraṇya.

The female figure presumably symbolises prosperity and the pot in her hand signifies food. The deity is to be called Śrīkara (holding the embodiment of wealth and prosperity in his hand to offer to the devotee) in contrast with Śrīdhara (bearing Lakṣmī, generally represented as on the chest).

The present sculpture, judged from the history of the temple, cannot be earlier than the 16th century, and its well-chiselled features also indicate that it is of comparatively late origin. The texts where we find mention of this form are not earlier than the 14th century. This form, therefore, seems to be a development in Vaiṣṇava iconography in the medieval period.

८. वेदाङ्गकाल में कृत्तिकादिनक्षत्र विभाग

कमलाकान्त जोशी, उज्जैन

वेदाङ्ग-काल के पूर्व २७ नक्षत्रों की विभागात्मक व्यवस्था का कोई उल्लेख उपलब्ध नहीं है। याजुष ज्योतिष एवं आर्य ज्योतिष के—

"प्रपद्येते श्रविष्ठादौ सूर्याचंद्रमसावुदक् ।
सार्पार्द्धे दक्षिणार्कस्तु माघश्रावणयोः सदा" ॥

इस छन्द से यह संकेत मिलता है कि वेदाङ्ग-काल में नक्षत्रों की विभागीय व्यवस्था थी। वेदाङ्ग-काल में धनिष्ठा नक्षत्र के आदि में सूर्य के रहने पर उत्तरायण एवं आश्लेषार्द्ध पर दक्षिणायनारम्भ होता था। यहाँ आदि और अर्द्ध शब्द नक्षत्रों की विभागात्मक व्यवस्था के बोधक हैं। यदि उत्तरायण एवं दक्षिणायन की यह स्थिति धनिष्ठा तथा आश्लेषा के तारका पुंज से होती है तो शतपथब्राह्मण में कृत्तिका के लिए प्रयुक्त "एता ह वै प्राच्यै दिशो न च्यवन्ते" इत्यादि के अनुसार आदि एवं अर्द्ध शब्द के अतिरिक्त पुंज वाचक शब्द का प्रयोग होता।

नक्षत्रों की विभागात्मक व्यवस्था के लिए कृत्तिका पुंज की उस तारका को आदि बिन्दु माना गया है जो पूर्व दिशा में प्रथम उदित होती है। कृत्तिका को आदि बिन्दु मानकर नक्षत्रों की विभागात्मक व्यवस्था के मुख्य कारण ये हैं–(१) सर्वाधिक तारकाओं का समूह (२) यज्ञ के लिए इसका प्राधान्य (३) वेदाङ्गकाल के पूर्व कृत्तिकादि गणना की व्यवस्था (४) ब्राह्मण काल में इसका ठीक पूर्व में उदित होना।

शतपथब्राह्मणकालीन कृत्तिका नक्षत्र की स्थिति के आधार पर वेदाङ्गकालीन अयनारम्भ के समय सम्पात बिन्दु भरणी के चतुर्थ एवं तृतीय चरण की सन्धि में था। तथा धनिष्ठा के आदि बिन्दु का सायनभोग २७०° एवं आश्लेषार्द्धबिन्दु का ९०° था।

9. HISTORY OF MASŪRA PULSE IN INDIA

K. L. Mehra, Jhansi

The history of cultivated plants is interwoven with the cultural histories of the different people who were responsible for their domestication, usage and spread to other ethnic groups. The impact of plants on man is so significant that the domestication of each crop created a demand for an essential complementary element in human diet and culture. Consequently, the detailed accounts on the manifold uses of the cultivated plants need to be prepared for elucidating cultural histories in plant perspective. This aspect of Indological studies, viz., the history of the uses of plants, has almost been neglected by Indian scholars in spite of the wealth of information available in oriental texts. This paper, therefore, deals with the history of *masūra* pulse in India and its cultural significance.

The references to the use of *masūra* pulse in India are presented from archaeological and literary records. The period covered is from c. 1500 B.C. to 1300 A.D. The *masūra* seeds were consumed by the chalcolithic (c 1500 B.C.) people of Navdatoli-Maheshwar, M.P., and these were continued to be eaten in the Vedic and post-vedic periods. *Masūra* is mentioned in *Bṛhādaraṇyaka Upaniṣad*, *Vājasaneyi Saṁhitā* and *Taittirīya Brāhmaṇa*; *Sūtras;* Jain and Buddhist literature; early medical texts of Bhela, Caraka

and Suśruta; and in the writings, of Gupta and Post-Gupta periods. The fact that it was interdicted in the *Śrāddha* ceremony, would indicate its exotic origin. It was only after 1000 A.D that *masūra* was accepted as a sacred gift to Brahmins. It began to be used as a horse food after 800 A.D., but it was considered inferior to gram.

De Candolle believed that *masūra* originated in S. E. Europe and in the temperate Asia where, according to him, it had been cultivated since prehistoric times. He further believed that *masūra* was unknown in India before the invasion of Sanskrit speaking people. Vavilov, however, proposed four centres of origin for *masūra*, viz., the Central Asiatc Centre, the Near Eastern Centre, the Mediterranean region extending from N. W. India, Kashmir, N. W. Pakistan, Afghanistan and Soviet Republics of Tadjikstan, Uzbekistan and West Tian Shan, the interior of Asia Minor, the whole of Trans-Caucasia, Iran and highlands of Turkmenistan, the Mediterranean region extending to Abyssinia, Eritrea and Somaliland. Helbaek believed the Anatolian-Caucasian region as the centre of origin of *masūra* pulse, from where it spread to Europe at an early date. Renfrew considered Greece as the centre of origin and domestication of *masūra* pulse. The fact, that *masūra* pulse was identified amongst the plant remains of an early neolithic habitation (6220—150 B.C.) in Nea Nikomedia (N. Greece), would point to its ancient cultivation in Europe. Once domesticated as a cultivated plant in Europe, the *masūra* pulse spread to Egypt and Eastwards to India. Once grown in India, *masūra* enriched Indian diet and cookery to such an extent that many of us hardly feel that it was first domesticated in ancient Europe. It would be of interest to record chronologically information on the use of *masūra* in Europe and Western Asia for unravelling the inter-cultural contacts during the pre-historical times. An early (6220—150 B.C.) cultivation of *masūra* in Greece and its identification amongst the plant remains at Navdatoli-Maheshwar (1500 B.C.) would, however, indicate the eastward spread of the chalocolithic cultures from Western Asia. This inference based purely on the archaeobotanical material is in accord with the conclusion derived from the painted pottery types and designs, the metallic remains, the steatite and the faience beads and the technique of mass production of blades at Navdatoli, which offer as 'parallels between India and West Asia.'

10. AN INTERSETING IMAGE OF DEVĪ IN THE ALLAHABAD MUSEUM

Mihir Mohan Mukhopadhyay, Darjeeling

One sixteen handed standing female deity of buffsandstone, preserved in the Allahabad Museum presents certain iconographic peculiarities. The

image has been described as Khemaṅkari. Both the *Āgamas* and the *Aparājitapṛcchā* prescribes that the Khemṅkari should display the *varada*, *triśula*, *padma* and the drinking vessel (cf. *Varam triśulaṁ padmaṁ ca pānapātram kareṣu ca Khemaṁkarīti tannāma khemārogya pradāyinī Aparājitapricchā*, ch. 222 v 30.)

But the sculpture from Allahabad presents certain new features in addition to those described above. Besides, the sculpture, stylistically assigned in the eleventh century, presents an important type of the Devī, in her Śakti aspect.

11. JYOTIŚŚĀSTRA IN THE SIDDHĀNTA PERIOD THE PROMINENT AUTHORS AND THEIR WORKS

DR. K. DAMODARAN NAMBIAR, BOMBAY

An attempt is made in this paper to study the historical background of the Jyotiśśāstra, available in the Siddhānta period up to the time of Bhāskarācārya II, i.e. the 12th century A.D. This article gives an account of 31 prominent authors of the Science of Astrology, viz., from Āryabhaṭa I to Bhāskarācārya II with an information regarding their lives and their contributions. This will help the readers to have an idea about the development of Jyotiśśāstra in the Siddhānta period.

12. प्राच्यकला के आधार

सत्यपालसिंह सरोरा, देहली

कला सौन्दर्य का अन्वेषण एवं अभिव्यक्ति मात्र ही नहीं, सौन्दर्यात्मक दर्शन की स्थिति में आत्मा की अभिव्यक्ति भी है । सौन्दर्यात्मक मूल्यों के साथ जीवन के, मन के एवं अन्तरात्मा के मूल्य भी सम्मिलित हैं । कला के मुख्यत: तीन तत्त्व हैं---

(१) अभिव्यंजक आकार की पूर्णता अर्थात् सौंदर्यान्विषण (२) आत्मतत्त्व या वस्तुनिष्ठ सारतत्त्व की अभिव्यक्ति तथा (३) सृजनशील चेतना का आनन्द एवं शक्ति ।

प्राच्यकला एवं पाश्चात्यकला उद्गम, विकास, आधार तथा उद्देश्य की दृष्टि से भिन्न हैं । पाश्चात्य कला भूत-तत्त्व प्रधान है जबकि प्राच्यकला सत्व-तत्त्व प्रधान । यद्यपि पश्चिमी चित्रकला में भी आकार राशियों का प्रमुख स्थान है तथापि प्राच्यकला ने रेखा की पूर्णतासिद्धि द्वारा ही अपने आप को साधा है । प्राच्यकला में समुचित सुनिश्चित, सुडौल एवं पारिभाषिक रेखाएँ विद्यमान रहती हैं जबकि पाश्चात्यकला छायाप्रकाश एवं रंगविधान पर ही आश्रित है ।

पाश्चात्य कला का प्रमुख धर्म सामुदायिक है और पाश्चात्य संगीत की भाँति इसका उद्देश्य श्रोताओं या दर्शकों को सतही आनन्द प्रदान करना है । इसके विपरीत प्राच्यकला, संगीत

तथा धर्म, सभी व्यक्तिगत और साधनात्मक हैं। पाश्चात्य विद्वानों ने स्वयं ही स्वीकार किया है कि प्राच्य कलाकार पहले दार्शनिक है और फिर कलाकार तथा पाश्चात्य कलाकार पहले कलाकार हैं और दार्शनिक बाद में।

प्राच्यकला का क्षेत्र बड़ा विकसित और विस्तृत है और सम्पूर्ण एशिया की कला परम्परा चीन, जापान, स्याम, जावा, खुतन और भारत के विशाल जीवन दर्शन के व्याप्त आध्यात्मिक दृष्टिकोण पर आधारित है। इसी कारण यहाँ कला को जीवन से और जीवन को द्विव्यचेतना से भिन्न नहीं किया गया। कला साधना एवं धर्मसाधना में अन्तर न मानने के कारण एशिया की कला में अहंपरायणता का अभाव है।

'तद्भवतु कलार्थता वैदग्ध्यस्य'—अर्थात् कला में उसके प्रयोजन या लक्ष्य (आनन्दमयी, चैतन्यमयी तथा सत्यमयी दिव्य चेतना के प्रकाशन) की सिद्धि होनी चाहिए।

एशिया के सौन्दर्यशास्त्र–'शुक्रनीतिसार' में कला-प्रक्रिया के रूप में 'ध्यात्वा कुर्यात्' की महिमा गायी गयी है। इसके अनुसार सर्वप्रथम कलाकार विषय वस्तु के साथ अपना तादात्म्य स्थापित करता है और फिर उस वस्तु के सत्वरूप का अपने अन्तर में दर्शन करके चित्रण करता है। दिङनाग ने माना है कि ध्यान द्वारा निर्मित वस्तुओं का अन्तरेयि रूप ही उच्चकोटि की कला है।

चीन, जापान में भी ध्यान की यही प्रक्रिया प्रचलित रही। संस्कृत का 'ध्यान' पाली में 'झान' हो गया। चीनी में यही 'च्हान' हो गया और जापानी में 'ज़ेन' कहलाया। चीन तथा जापान में इस च्हान-ज़ेन पद्धति को बड़ी प्रसिद्धि प्राप्त हुई और इसे उत्कृष्ट कला माना गया। भारतीय कला के षडंगों की भांति च्हान-ज़ेन कला के भी 'ची', 'यू', 'चुआन' आदि ये छः अंग हैं—अन्तर्भावन, ध्वनि, आकार क्षेत्र, रंगराशि, संयोजन, तथा परम्परा।

'विष्णुधर्मोत्तर' पुराण में कहा गया है कि सफल कलाकार वह है जो सोते मनुष्य में चेतना और मृत मनुष्य में जड़ता दिखा सके। प्राच्य कलाकार में निम्न योग्यताएँ होनी अनिवार्य हैं—प्रज्ञा, सूक्ष्मनिरीक्षण, अभ्यासजन्य कौशल, छन्दोज्ञान या संतुलन, प्रत्युत्पन्नमतित्व, प्राणियों की विविध स्थितियों में शरीरभंगी का ज्ञान, चरित्रबल एवं आत्मसंयम।

प्रक्रिया की दृष्टि से दिव्य, गंभीर और अर्जित-ये तीनों प्रक्रियाएँ च्हान-ज़ेन पद्धति में क्रमशः शेन, मिआओ तथा नेंग कहलायी।

एशिया में रस को कला की सर्वोत्कृष्ट उपलब्धि माना गया है। भाव, विभाव, अनुभाव तथा संचारिभाव के संयोग से रस की निष्पत्ति होती है और इससे जिस आनन्द की अनुभूति होती है, वह ब्रह्मानन्द सहोदर अर्थात् लोकोत्तर आनन्द से श्रेष्ठ होता है।

13. TWO HITHERTO UNKNOWN WORKS ON SANGĪTA: ŚRĪ KṚṢṆA RĀSA SANGĪTA SANGRAHA AND RĀGA RATNĀKARA OF NARAHARI CAKRAVARTY

E. Nilkantha Singh, Imphal

Sri Krṣhna Rāsa Sagīta Saṅgraha is one of the standard works in Sanskrit on the classical tradition of Saṅkīrtana. Compiled on the pattern

of such works as *Saṅgītasāra--Saṅgraha* (18th century A.D.) of Bengal, it comprises 1088 slokas and was completed in 1830 A.D. during the reign of Raja Gambhir Singh of Manipur (1821-1834 A.D.) by a great Sanskrit scholar who, in his characteristic vaiṣṇava humility, introduces himself (Bhakti Siddhānta) as the author by way of ślesa. The author draws freely from ancient and mediaeval treatises numbering about 30. The work has seven chapters beginning with invocation to Lord Śrikṛṣṇacaitanya (known as Gouracandrikā) and deals, besides the traditional treatment of Saṅgīta, with the rāsa of Brajalīlā and inserts freely extracts from such vaiṣṇava work as *Gitāvalī, Saṅgītamadhava, Ānandavṛndāvanacampū, Govindalilāmṛta* etc. This work may be considered as an extension and illumination of *Saṅgītasāra-Saṅgraha* and a fuller expression of a vaiṣṇava heart. There are 3 MSS, available so far, of this work in Manipur. It was published, with Manipuri renderings, in 1968.

Rāga Ratnākara is another unknown work of the well-known Musicologist, Narahari Cakravarti (18th C.A.D.) alias Ghanashyam Das of Bengal. It comprises 250 slokas and 5 chapters dealing elaborately with the ragas and raginis of Sangita. This work is also a Sangraha, a compilation and contains relevant extracts from various authoritative treatises on Sangita. This work does not find any mention in all the references to Ghana Shyam Das and caims to be a discovery. *Sri Kṛsṇa Rasa Saṅgīta Saṅgraha* draws freely from this work so far as the rāga portions are concerned. There is only one MS. available in Manipur. It has been published with translation in Manipuri in 1971.

14. THE RAGAS AND SAMCHARAS OF MANIPURI TALAS (TF)

E. Nilakantha Singh, Imphal (Manipur)

Though allied to Saṅkīrtana music of Bengal, Manipuri Nata Sankirtana music has developed a distinct entity and expression. It has assimilated the regional completion and appears to go much deeper to the classical source. The talas of Manipuri Mridanga (called pung in Manipuri), besides having the usual vistāras and 'bols' in endless improvisations consist of Ragas and tala prabandhas, since the reign of Rajarshi Bhagyachandra of Manipur (1763-1798 A.D.). As regards the introductory Raga for any saṅkīrtana performance, there are, besides Raga Achouba (the composition of which is attributed to Lord Govinda !), about 18 introductory Ragas like Ramayana, Nodia, Nalini, Padma Rag etc, composed mostly during the reign of King Chandrakirti of Manipur (1834-1844 A.D.) to play these Ragas in the form of prabandhas a complicated ritualistic act, after the vaisnavic form of prayer. The Saṁcāras follow these Ragas as supple-

ments or as motivating forces. There are as many as ten saṁcāras which really constitute an expression of the creative genius of the old gurus. It is believed that Brahma Saṁcāra in old days could ignite fire, and that Jīva Saṁcāra could send a dried tree to life and Kartika Saṁcāra, make the blowing wind stop! And these Ragas and Saṁcāras come within the process of the invocationary part of every Manipuri Saṅkīrtana which is a continuous act of prayer lasting about six hours.

15. THE CONCEPT OF GODDESS SARASVATĪ IN BRAHMANICAL, BUDDHIST AND JAIN ICONOGRAPHY

DR. KANTILAL F. SOMPURA, AHMEDABAD

Sarasvati:—The Goddess of Learning.

Brahmanical Concept:—discussed—Vedic Vak—River Sarasvati— Post-Vedic transformation—Puranic Concept—Iconographical features and varieties—Images of Sarasvati: Stone and Metal.

Buddhist Concept:—discussed—Iconographical features and varieties—Images : Stone and Metal.

Jain Concept:—Srutadevata and Sixteen Vidyadevis i. e. Goddesses of Learning—their relation to Tirthankaras—Iconographical features and varieties—Representation on Manuscripts—Images : Stone and Metal.

16. ANCIENT INDIAN SCIENCE OF CLIMATOLOGY AND WEATHER-FORECASTING

DR. D. R. TRIPATHI, VARANASI

Among other sciences the science of Climatology and Weather--forecasting also was well developed in ancient India. Though, nowadays, no complete and authoritative books are traceable on this ancient Indian science but valuable references scattered over the vast Samskrit literature indicate that this science was in practice since the Vedic period and continued to flourish till the time of foreign invasions. During the tenth century, Bhaṭṭotpala quotes the references of the works of Kāśyapa, Nārada, Vaśiṣṭha, Garga, Parāśara, Ṛṣiputra, Devala, Druhiṇa and other ancient Indian climatologists. The last Samskrit work traceable on this science is "Vanamālā" of Pt. Jiwanāth wherein a brief account of ancient Indian climatology has been given. A copy of the work has been submitted to the publication committee of Sanskrit University, Varanasi for publication. The time of Pt. Jiwanath is the fore-half of the 18th century.

Later on, some Sanskrit scholars tried to translate the old works of this science into regional languages of the country. The work of Khanā in Bengālī known as "Khanār Bachana", work of Dāk in Maithilī known as "Dak Vacanāmṛta", the works of Ghāgha and Bhaḍḍarī in Hindī and Rājasthānī and the similar works in south Indian languages, as Tirikkurala and Ratta Mata Sāstrasu in Kannaḍa, Karana Pathu in Tamil etc. fall in this line. Due to political and other reasons these works could become popular and now they are thought to be independent works.

In my work "Ancient Indian Science of Climatology and Weather-forecasting", a publication of Sanskrit University, Varanasi and financed by the University Grants Commission, I have tried to deal with the practical aspect of this science.

The fundamentals of ancient Indian methods of weather-forecasting are quite similar to those of modern methods but the practical side of ancient Indian methods is so simple that even villagers themselves can forecast the weather of a particular region, months in advance. These methods depend upon the natural objects easily available and visible in the surroundings. No costly instruments, as in modern system, are needed in the ancient Indian system.

Ancient Indian methods of weather-forecasting are based on the study of direction and speed of the wind; observations on the symptoms of trees, shrubs and creepers; study of the activities of the insects, fishes, reptiles, birds and mammalians; study of chemical and physical phenomena occuring in the atmosphere; observations of clouds, lightning, thunderbolt, meteors, shooting stars, igneous balls, rain-bow, mock-suns, halos, haze, hurricane, and other sky features. Among these methods, some lead us to forecast the weather years in advance, some months in advance and some a few days in advance. In this way the changes due to unexpected happenings in the atmosphere may be noticed and previous forecasts may be amended in due course of time.

Hope, this ancient Indian science, brought to practice shall be of a great benefit to the country and thence to man-kind.

17. PERSONALITY OF KĀSIRĀJA DIVODĀSA DHANVANTARI AS DEPICTED IN THE MAHĀBHĀRATA

DR. MAHENDRA KUMAR TYAGI, VARANASI.

The expounder of the Suśruta Samhitā, the celebrated work of ancient Indian surgery, is Divodāsa Dhanvantari, the King of Kāśī. The above Divodāsa is entirely different from that of Ṛgveda and Kāṭhaka Saṁhitā. Both the epics, the Rāmāyaṇa and Mahābhārata refer to him and the Hari-

vaṁśa mentions the genealogy too. Divodāsa bore the title of Dhanvantari on the basis of the name of his great grand father. Ayurvedic compendia lack details about the personality of Divodāsa.

The present paper attempts to depict the same on the basis of material available in the above epic. Various epithets like Kāśīśa, bhaimaseni and saudeva are attributed to him. He was a son of Bhīmasena and his son Pratardana is referred to in Kauṣītaki Brāhmaṇa also. Mādhavi, the daughter of king Yayāti, was his casual wife who given birth to Pratardana.

His grand father named Haryaśva was defeated by the Haihayas and Divodāsa was enthroned and he had to construct the city of Vārāṇasi. The Haihayas once again invaded him and accordingly he had to leave the kingdom. He took shelter in the hermitage of Bhardvāja on the Himalayas (at Uttarakāśī). The sage performed the putreṣṭi-yajña which caused the birth of Pratardana and he defeated them. Suśruta was his prominent pupil who compiled the Suśruta Saṁhitā and he is regarded as the mānasa-putra of sage Viśvāmitra both in the Mahābhārata and Suśruta Saṁhitā.

V—VEDIC SECTION

1. RIGHT AND LIBERTY OF THE INDIAN WIFE AS DEPICTED-IN THE HINDU MARRIAGE HYMNS (UP TO C. 700 A.D.)

SRI SUBAL CHANDRA ADHIKARI, CALCUTTA

The wife is considered as the better-half of a man. When a man marries a girl he allows her to enjoy certain rights and liberties which are related to her duties to the family and thus she possesses an honourable position in the family of her father-in-law. Even the marriage hymns of the Hindus sparkle with descriptions of the right and liberty of the wife; in some hymns cordial friendship which gradually turns into comradeship throughout their life, has been prayed for. Some hymns dilate on her position along with her duties, rights and liberties in her family. It has been revealed to the humble writer of the present paper that gradually her rights and liberties have been restricted, certain rights being surrendered to the husband and some rights being usurped by him from her feeble hands. This has been rendered possible by the paucity in education in ladies, which make them unable to maintain the privileges granted to them by ancient society. Thus, within C. 700 A.D. the wife loses most of her social rights and liberties which were enjoyed by her in previous ages.

2. ṚGVEDIC SARASVATĪ—THE GODDESS OF THE WARRIOR CLASS

DR. RAGHUNATH AIRI, JIND

Ṛgvedic Sarasvatī has of course some association with the peasantry and mercantile society, but she seems more to be the Goddess adored and worshipped by the warrior class. It is well known that this class of warriors took the god of thunder and lighting-Indra for its god of battle. Amongst the goddesses, Sarasvatī's characteristics stood akin to Indra, the god of warrior class. As a deity of atmospheric region, she, too, is endowed, with the qualities of "bala-kṛti", "act of valiance", and rasānupradāna, "shedding the rain", which are similar to Indra. As a result of her close association with Indra her attributes—'Vṛtraghnī', 'marut-sakhā', 'marut-vatī', pavīravī', 'ghorā', 'akavāri', 'vājeṣu vājinī' and vīrapatnī correspond to Indra's almost specific attributes—'vṛtrahā', 'marut-sakhā', 'marut-vān', 'pavīra-vān', 'ghora', 'akavārī', 'vājeṣu vājin' and 'vīra'. Thus it suggests that Sarasvatī, too, is exalted in Ṛgveda by the warrior class as a goddess of battle. Allied with the Maruts (the chief allies of Indra in his conflict against

Vṛtra) she is prayed to for protection against the foes and conquer them like Indra who beheads the fierce and mighty chieftain of the Śaṇḍikas (i.e. Vṛtra-Sāyaṇa). She is invoked to slay singly Vṛtra, the son of the cunning Bṛsaya who has wide-spread influence. She is besought to protect the devotee who invokes her like Indra at the onset of the battle (Vṛtra-tūrye) which is fought for the attainment of wealth (dhane hite).

We have ample information in the Ṛv to postulate that there had been warlike activities on her banks. Divo-dāsa, a warrior of rank, who revenged the defeat of his fore-fathers and who annihilated the paṇis and who was born to Vadhryaśva by the benison of the goddess Sarasvatī, livd on her banks. The Śuna-hotras, the purus and the Vas'iṣṭhaṣ lived on the banks of Sarasvatī and they perhaps fought a decisive battle with the aborigines who were in all probability the pārāvatas. It is alluded to by her epithet 'Pārāvataghnī'. Sarasvatī was thus a natural Warden of the Marhes for the Aryan clans. It is no wonder then that the Aryans called Sarasvatī as 'a fortress of iron', (āyasī pūḥ), 'th sure defence' (dharuṇam). Because she provided protection and ample room and atomosphere to the Vedic ritualist, she is, therefore, styled as 'an impeller of beautiful songs' (codayitrī sunṛtānām) and 'inspirer of noble thoughts' (cetantī sumatīnām).

3. ARYAMAN AND AIRYAMAN IN THE LIGHT OF THE BRĀHMAṆAS AND THE AVESTA

DR. MOHAMMED ALI, ALIGARH

When we look upon the vedic mythology our mind goes back to the Avesta. Vedic mythology is a blend of Indo-Iranian mythology. It is crystel-clear that the two faiths are the offshoots of a single tree. In this study we have proposed to shade light on 'the much desired and beloved' god Aryaman as depicted in the Brāhmaṇas and the Avesta.

Aryaman is an old Indo-Iranian deity who is spelt as Airyaman in the Avesta. The two divinities are of similar character. But while Aryaman was got no separate individuality Airyaman is a more developed deity.

4. EKĀYANA VEDA

P. P. APTE, POONA

The term '*Ekāyana Veda*' like the term '*Pañcarātra*' has not apparently yielded to research efforts aimed at its exploration. Consequently it continues to challenge research workers in the field for a satisfactory solution.

This paper purports to discuss various statements and theories regarding the nature and origin of '*Ekāyana Veda*' with a view to pierce through the veil of mystery covering the problem and to obtain a clearer vision about '*Ekāyana Veda*' whether a truth or a myth.

Excepting one reference from the *Chāndogya Upaniṣad* (7.1.2) where it is mentioned as a topic of religious study, rest of the references to '*Ekāyana*' are found in the Pañcarātra *Saṁhitās* and allied literature. These references instead of creating one uniform image of this *Veda*, unfortunately furnish divergent images. In one place '*Ekāyana*' is described as forming the root of the great Veda-tree (मूलभूतस्तु महतो वेदवृक्षस्य योमहान् । ईश्वर सं. 9.20) of which Ṛk and others are only branches. Thus the relation of the *Ekāyana* to Vedas (Ṛk etc.) is that of the root and branches. But elsewhere it is described as standing at the head of the Vedas (वेदमेकायनं नाम वेदानां शिरसि स्थितम् । श्री प्रश्नसंहिता 2.39). Elsewhere again *Ekāyana* is mentioned as a Vedic branch. (एकायनीय शाखोत्थमन्त्राणां प्रथमं ततः । पारमेश्वर सं. 12.437). In the Vedic recitation programmes conducted in temples, Brāhmaṇs belonging to *Ekāyana Veda* recited the *Ekāyana Mantras* and their order is fifth: *Ṛk-Yajus-Sāman-Atharvan*-and *Ekāyana*. The textual instructions for Vedic recitations include the beginnings of respective mantras and these beginnings are numerous in case of Ṛks etc., but very few in case of the *Ekāyana;* and the tracing of the mantras to the full texts is at least at present a problem. We have also quotations form *Ekāyana Brāhmaṇa* indicating existence of Vedāṅga attached to this Veda. Here again the text of Brāhmaṇa of this name is not available.

In this state of affairs, one hesitates in accepting either of the possible conclusions: (i) That *Ekāyana Veda* is a fact—a visible truth or (ii) That it is a fiction a myth and nothing more. This paper inclines to accept the first inference on the basis of the available evidence.

५. काशिकागतं वैदिकवाक्यत्रयम्

एस० एल० आठलेकर, पूना

नातिविस्तृते शोधपत्रेऽस्मिन् अधोनिर्दिष्टानां काशिकागतानां वैदिकवाक्यानां विचारः प्रस्तूयते ।

१. 'अक्षन्नमीमदन्त पितरः' । वाक्यमिदं यथा काशिकायां निर्दिष्टं तथा नोपलभ्यते वेदवाङ्मये ।

२. 'मा ह्वर्मित्रस्य त्वम्' । वाक्यमिदं मूलेन न संवदते ।

३. 'गामस्य तदहः सभायां दीव्येयुः' । अत्र वाक्ये टीकाकृन्मतं नैव समाधानाय कल्पते । तदिदं वाक्यत्रयमधिकृत्य काऽपि मूलान्वेषणलक्षणा चर्चा क्रियते ।

6. VEDIC STARYA—AND PĀṆINI 3,1,123

DR. M. D. BALASUBRAHMANYAM, TIRUPATI

Pāṇini has enumerated seventeen Vedic words in *A* 3,1,123, which are obviously *nipātanas*. But the Pāṇinian commentators derived these *nipātana*-words from the different roots to which are appended the gerundive suffixes in-*ya-(kṛtya-kṛt-pratyaya-s)*.

In this paper, we focus our attention on *starya*-which is made by means of *yaT* (√*stṛ*—+*ya*). The authors of the *Mahābhāṣyam* and the *Kāśikā* have read *staryā* as a feminine formation, and consequently, dissolved the sandhi of "*staryādhvarya-*" as *staryā* and *dhvarya*. Both these words are not attested in the *Saṃhitās*, *Brāhmaṇa* and *Āraṇyaka* texts that have come down to us.

Among the modern interpreters, *Thieme* (*Pāṇini and the Veda*) assumes that Pāṇini might have abstracted * *staryâ* from the *Maitrāyaṇī-saṃhitā* vocable, *astaryâ*.

In this paper we arrive at a more convenient solution than the one suggested by *Thieme*, by taking into consideration the Vedic facts which were kept in mind by Pāṇini when he formulated the rule (*A*. 3,1,123).

7. WOMEN'S RIGHT TO PROPERTY IN THE VEDIC AGE

SANTI BANDYOPADHYAY (BANERJEE), CALCUTTA

There are ample references in the extant Vedic literature which prove beyond doubt that the position of women in those early days was quite honourable. The Vedic parents equally longed for the birth of a female child as well as that of a male child and performed all the Saṁskāras or purificatory rites equally for both of them. They were well educated and could remain unmarried by choice. And it was quite appropriately recognised that such a maiden who remained unmarried throughout her life should have been given a share in her father's property. An early Vedic stanza actually refers to the claim of an old maiden for having share in her patrimony. cf. ṚV. II. 17.7.

Usually however, girls were married and finally they settled in their father-in-law's house. And so there was no possibility of her getting any property by inheritance or by partition. The wife also though regarded as her husband's joint partner in the family affairs as well as in religious performances, had very little right to property. The widows usually got the shares of their husbands indirectly as the guardians of their minor sons. Very often they were remarried and so the widow's right to her dead husband's

property remained unrecognised. Truly speaking in a joint family of the patriarchal type, the patriarch was the sole owner and guardian of the property and the woman either as a wife or as the widow of a dead member had no ownership like many other male members.

The only case in which she could get share of property was when she was a daughter without a brother. In that case she was adopted by her father as a 'putrikā' and was regarded as a substitute for a son and could inherit her father's property. Thus one of the early hymns of the ṚV. bears a record of the inheritance of a brotherless daughter. cf. ṚV. I. 124. 7.

8. THE VEDAS AND THE INDIAN SITUATION

SHANTIBHUSAN BASU, CALCUTTA

We are living in a critical juncture of history where everything is fluid around us. We are intent on building a secular socialist society free from socio-economic inequality and exploitation with a civilised human face. This purposive dynamics of finding an ideal human face has made acute the dichotomy between traditionality and modernity. Traditionality is identified with a hieratic society based on caste and class and all sorts of reaction born of the Vedas and modernity is the blessed freedom from all ties to the past roots. The positivistic *amour propre* of the moderns finds its authenticity in the degeneration of the Brahmans into a rigid caste bound to rituals and social domination.

But a culture must be based on fundamental knowledge. In our case, the continuity of the greatest of the great culture was simply rooted in the Veda, the accumulated knowledge. The Vedas were not merely books to us and to treat them as books is to land us in disaster. That is what we did and are still doing. The knowledge was not simply to be known but was to be worked out in praxis slaying the monsters, Time and Bṛtra. The transformative principle was worked into the ground-plan of our society. For our regeneration we require new Brahmans who will be rooted to the Veda.

9. "PURUṢASŪKTA"—IN THE ṚGVEDA AND IN THE YAJURVEDA

V. S. BHANDARI, NAGPUR

While comparing the Puruṣasūkta, as it occurs in the Ṛ. V. X. 90 and in the Vājasaneyi-Saṁhitā of the Yajurveda (XXXI) the transpositions and variations are worth noticing. The missing verbs in the Ṛ. V. are to be

found in the V. S. Irregular forms of Ṛ. V. appear regular in the V. S. The process of creation of different gods is slightly altered in the V. S. There is a misplacement of the Mantras. The readings and the order of the Mantras as found in the V. S. appear to be natural. Puruṣasūkta, which celebrated the mystical immolation of Puruṣa, of which Puruṣamedha is an emblemetic representation, appears to occupy a natural and befitting place in the V. S. of the Yajurveda, which is primarily connected with the sacrifices.

There is a common belief among the scholars that the Yajurveda and the V. S. have borrowed the common Mantras from the Ṛ. V. May I say on the evidence of transpositions and variations that the V. S. has not borowed from the Ṛ. V., if not the other way, i. e. the Ṛ. V. has borrowed from the V. S. May I suggest that the Ṛ. V. and the V. S. have not borrowed from each other, but they might have taken such common Mantras from the hypothetical common stock of the Mantras (like the Indo-European Language), which may be designated as 'Mūlaveda' or 'Nigada'. This very Mūlaveda was later on split and divided into four Vedas and various Śākhās.

10. ऋग्वेद में दण्ड का स्वरूप

डॉ. कान्ति किशोर भरतिया, कानपुर

समाज में यदा कदा इस प्रकार के अवांछनीय तत्त्व उत्पन्न हो जाते हैं जिनके दमन एवं सामाजिक व्यवस्था के संचालनार्थ दण्ड देना आवश्यक हो जाता है। समस्त सत्यविद्याओं के सबसे महत्त्वपूर्ण एवं संसार के प्राचीनतम ग्रंथ ऋग्वेद में इस विषय पर सम्यक् प्रकाश डाला गया है। दण्ड के अधिष्ठाता अधिकारी अथवा राजा का कर्त्तव्य है कि वह प्रत्येक अपराधी को इस प्रकार का दण्ड दे कि किसी अन्य को पुनः ऐसा करने का साहस न हो। अपराध के भीषण होने पर अंगविच्छेद अथवा त्वचा को कृष्णवर्ण कर दग्ध करने का भी आदेश है। दोषी के अपराध के ये ऐसे प्रमाणपत्र हैं कि जिनका अवलोकन कर अपराध की पुनरावृत्ति की कल्पना करना भी सम्भव नहीं होता। मनुष्य जीवन को हानि पहुँचाने वाले के लिए प्राणदण्ड का भी विधान है। यदि अपराध का किसी प्रकार प्रतीकार न हो सके तो यह दण्ड भी विहित है। विद्वानों की सम्पदा का हनन करने वाले दोषियों के लिए सूर्य के प्रकाश से रहित प्रबल अन्धकार-मयी काल-कोठरी में डालकर दण्ड देने का विधान है। यह प्राणदण्ड से भी कठोर हो सकता है। दूसरे के घर में आग लगाने वाले, विषयुक्त अन्न देने वाले, हत्या के लिए शस्त्र देने वाले एवं उक्त तीनों प्रकार के अपराधियों को आश्रय देने वाले इन प्रकार के अपराधियों को विशेष रूप से दण्ड देने का विधान है। उस समय चोरों एवं अपराधियों की खोज के लिए विशेष साधन विद्यमान थे। पदचिह्नों से चोरों और अपराधियों का पता लगाया जाता था। इस प्रकार ऋग्वेद में आदर्श दण्ड-व्यवस्था का चित्रण किया गया है और हमें विश्वास है कि इसके सम्यक् प्रचार से किसी प्रकार के अपराध की आवृत्ति नहीं हो सकती।

11. HISTORICAL IMPORTANCE OF THE DĀNASTUTIS OF THE ṚGVEDA

DR. P. L. BHARGAVA, JAIPUR

A peculiar class of hymns of the Ṛgveda is the one containing dānastutis or praises of gifts conferred by kings and princes on poets. They yield extremely valuable material for the reconstruction of our ancient history. Out of about 35 dānastutis occurring in the Ṛgveda about eight are of real importance since the kings mentioned in them are those who are known to the Purāṇas and epics also.

The oldest of these eight dānastutis are the two occurring in hymn 33 of the fifth maṇḍala and in hymn 19 of the eighth maṇḍala of the Ṛgveda. These dānastutis throw valuable light on the history of two kings Trasadasyu and Vidatha who according to the Purāṇas were descended from the Ikṣvāku king Māndhātṛ and the Paurava king Bharata Dauṣyanti respectively.

The next oldest dānastutis are those occurring in humn 27 of the fifth maṇḍala and hymn 74 of the eighth maṇḍala of the Ṛgveda. These dānastutis give very useful information about the Ikṣvāku king Tryaruṇa and the Paurava king Śrutarvan.

The next three dānastutis are in praise of three kings of the Tṛtsu dynasty. The first of these is the one occurring in hymn 47 of the sixth maṇḍala of the Ṛgveda. It is in praise of king Divodāsa of the Tṛtsu dynasty. The second dānastuti lauding a king of the Tṛtsu family is the one occurring in the famous hymn 18 of the seventh maṇḍala of the Ṛgveda. It praises the gifts of Sudās, grandson of Divodāsa. The third dānastuti, which occurs in hymn 15 of the fourth maṇḍala of the Ṛgveda praises the gifts of Somaka, grandson of Sudās. These dānastutis shed welcome light on the history of the kings of the Tṛtsu dynasty.

The last dānastuti among these eight is the one occurring in hymn 93 of the tenth maṇḍala of the Ṛgveda. This dānastuti mentions a number of ancient kings among whom one is Rāma. This Rāma can be none other than the hero of the Rāmāyaṇa. This dānastuti is therefore of singular importance as containing the only mention of Rāma, king of Ayodhyā, in the Vedic literature.

12. TEACHER-PUPIL RELATIONSHIP : PART II

(In the context of Upaniṣadic literature)

DR. G. K. BHAT, BOMBAY

1. This is continuation of my study of the theme. In this paper the subject is examined in the context of the Upaniṣadic literature.

2. The esoteric importance attached to the words of the Veda made the process of earning exclusive. Academically, it was believed that a preceptor alone could initiate one into the secrets of knowledge. This gave the Guru complete power over the pupil, who had to seek the Guru's favour and grace before he could be admitted to the study.

3. The Upaniṣads show many instances of a teacher apparently behaving capriciously towards his pupil. Yet a closer examination of such instances reveals certain educational principles:

(a) The story of Satyakāma is an instance of the pupil's truth-fulness, fearlessness, which win him the teacher's favour.

(b) Raikva's story is a blatant test of Jānaśruti's sincerity.

(c) The story of Indra-Virocana is a test of natural inquisitiveness on the part of a pupil, and an example of graded instruction.

(d) Yājñavalkya's threat to Gārgī underlines the necessity of accepting the basic assumption for discussion, and the danger of verbal jugglery.

4. There are instances of kindness and affection on the part of a teacher. The stories of Naciketas, Śvetaketu, show this.

5. The close contact between teacher and pupil resulted in the Guru's influence on the intellectual and moral life of the pupil. The teacher was like a father to his pupils and was always concerned for the welfare of the pupils, as the Convocation Advice and the Message of Thunder show.

6. In the Epic period, a class of professional, paid teachers arose. This changed the teacher-pupil relation. But the basic educational principles probably remained unaffected.

13. ABERRATIONS IN THE PADAPĀṬHA OF THE ṚGVEDA?

DR. M. S. BHAT, BOMBAY.

The Padapaṭha-s or the word-texts of the Vedas are the earliest attempts in the direction of analyses of the Saṁhitā-texts by isolating the words in the order of the latter into the four wellknown classes, namely, Nāman, Ākhyāta, Upasarga and Nipāta and then by splitting the first two i. e. Nāman and Ākhyāta into:— (i) a stem with or sometimes without a prefix and often in the case of verbs with a connecting *i*; and (ii) termination. Likewise, compound-stems are never divided into more than two members. These Pada-texts have been transmitted orally and only during the mediaeval times they have been committed to writing. Hence any discrepancies or aberrations found in the printed text or manuscripts of the Padapātha-s have to be carefully examined before pronouncing authoritative opinion on them.

Lately doubts have been expressed by some scholars regarding the correctness of the word-division adopted by the author of the Ṛgveda-Padapāṭha (vide JUP, Humanities Section, No. 33, pp. 9. 12). At the outset, it must be conceded that the Ṛgveda-Padapāṭha is based on some sound principles and it is for us to infer the same from a close study of the word-divisions themselves and any attempt to understand the word-divisions from the stand-point of Pāṇinian grammar is bound to end in failure as the following comments will aptly prove.

According to Navathe, सुषुव् (in सुषुवुषः) is the Perfect stem to which the participial suffix उस्, a reduced form of वस्, and the genitive case-ending अस् are added and it must be stated here that this is in keeping with the description of the language attempted by Pāṇini. The author of the Ṛgveda-Padapāṭha held a different view of the language before him, and he is, chronologically speaking, earlier than Pāṇini. He is satisfied by pointing out सुषु as the stem and वुषः as the termination.

Navathe lays down the following rule regarding the analysis of the Perfect participle: "A form of the perfect participle active is split up into the stem of the perfect and the suffix (which is followed by the case-ending) provided the suffix appears in the strong grade (viz.-vāṁs-) and is preceded by a stem of the perfect ending in a short vowel." Evidently, Navathe had failed to notice instances in which the split is observed between the Perfect stem and the participial suffix showing a middle grade in वत्. The oft-recurring जागृवद्भिः (Ṛv 3.29.2; 7.5.1; 10.91.1) is an instance to the point. I might as well include दीदिवः (Ṛv 1.12.5; 10; 5.24.2; 7.1.8; 8.44.4; 60.5), vocative singular masculine of दीदिवांस्, but this is essentially a peculiarity of the Ṛgveda.

Now reverting to the instances, namely, बिभीवान्, बभूवान्, and चिकित्वान् where a split has not been observed, I may be permitted to point out that the author of the Ṛgveda-Padapāṭha scrupulously avoids splitting word-forms, the stems of which end in a long vowel or are ambiguous. In चिकित्वान्, for example, a root चित् or कित् has to be deduced and is hence ambiguous in the eyes of the author of the Ṛgveda-Padapāṭha. The case is entirely different in instances such as दीदियुषः etc. where radical changes had taken place in the stems themselves, and hence are not separable. Navathe's attempts to seek an "analogy of forms like sasavān" in order to justify the splitting of सुषुवुषः are quite beside the point.

Next, the compound-stem गर्तारुगिव may be taken up. It is curious but nevertheless true that an accented इव is nowhere to be found in the Ṛgveda. इव being an enclitic particle follows either the word with which the comparison is made or adjectives, adverbs, prepositions or verbs and this latter use had escaped the attention of Navathe. No doubt, the author of the Ṛgveda-Padapāṭha treats it as a second member of a compound-

stem. Can we regard verb or preposition + इव as a compound? However, it is left to Navathe alone among the scholars to point his accusing finger against the author of the Ṛgveda-Padapāṭha for having violated the "dictum": इवेन विभक्तयलोपः पूर्वपदप्रकृतिस्वरत्वं च which according to him is inviolable. All these tend to prove the correctness of the saying:

नवीनेभ्योऽप्युत्तमत्वं स्वस्य ख्यापयितुं नवः ।
तदाशयमबुद्ध्वैव खण्डने यतते मृषा ॥

14. THE EXPONENTS OF THE PHILOSOPHY OF THE UPANIṢADS

VISHNU PRASAD BHATT, POONA

As regards the problem of the exponents of the philosophy of the *Upaniṣads* there is a great controversy. Strangely enough some scholars of repute have laid down that the philosophy of the *Upaniṣads* was propagated by the *Kṣatriyas* alone, while some others are of opinion that the *Brāhmaṇas* were the starters of this philosophy of the *Upaniṣads*.

One who dives deep into the depth of the Upaniṣadic texts ultimately may arrive at a conclusion, which differs from both these.

The Upaniṣadic age was the age of freedom. The *Upaniṣads* offer a large number of references which prove beyond doubt the fact that during this period the *Brāhmaṇas*, the *Kṣatriyas* and even the *Śūdras* were contemplating on the highest reality and imparting their knowledge to whosoever approached them.

The paper discusses the above mentioned problem in detail giving ample illustrations from the Upaniṣadic texts themselves. One is led to the conclusion that a consideration of a particular caste for the exposition of the Upaniṣadic Vidyā is absolutely unjustifiable. In fact, the philosophy of the *Upaniṣads* was expounded not only by the members of all castes but even by women.

15. THE DEVELOPMENT OF THE INDIAN MUSICAL SCALE

DR. KM. USHA R. BHISE, BOMBAY

The origin of the Indian musical scale of seven notes can be traced to the tradition of Vedic recitation. The well-known names of the seven musical notes viz. *ṣaḍja*, *ṛṣabha* etc. are found in the Śikṣā works. But the earlier counterparts of these notes have been enumerated in the Taittirīya Prātiśākhya as *kruṣṭa*, *prathama*, *dvitīya*, *tṛtīya*, *caturtha*, *mandra*, and *atisvārya*. Of these, *prathama* to *caturtha* seem to be the kernel to which

three more notes were added in order to make a full-fledged *saptaka*. The four original notes, "*caturyama*' according to the Taittirīya Prātiśākhya were used in the recitation of their texts. This leads us to believe that they were the same as the four *svara-s*, of the Vedic recitation, which confined itself only to two *svara-s* or pitches in earlier times viz. the *udātta* and the *anudātta*. To these the *svarita* was added and it represented a pitch higher than the *udātta*. The *pracaya* necessitated the addition of *sannatara* which was lower than the *anudātta*. These four pitches *caturyama* developed into the seven notes, the reason being that the *yama-s* were placed at the interval of two notes in the recitation of the Taittirīya texts. Thus we find that as early as the Taittirīya Prātiśākhya a system of the seven notes with fixed intervals had been evolved, even though the exact measure '*śruti-s*' of the intervals could not be ascertained.

16. AGASTYA—AN ETYMOLOGICAL STUDY

M. N. Bopardikar, Ahmednagar

Agastya, the author of the twentysix hymns from the Ṛgveda (Ṛv), Maṇḍala I and a celebrated personage in Indian Mythology occupies, indeed, a very unique position in the Cultural Traditions of India and South-East Asia.

It is, however, surprising that, nowhere in the Ṛv the name Agastya is used in its etymological sense nor any clue is available towards its derivation. This necessitates a thorough scrutiny in the matter. *PART-A* of this paper is devoted to the consideration of the traditional etymologies, while *PART-B* seeks to investigate the probable etymologies on the basis of the textual evidence and in the light of comparative Mythology and Philology.

PART—A

(I) *Ṛv references*—Agastya's patronymics like Māna etc. appearing in the Ṛv are etymologically explained by ancient commentators and modern Indologists. These scholastic etymologies do not throw any light on the derivation of the name Agastya.

(II) *Post-Vedic Etymologies*—In the Epics and the classical literature, the name Agastya is derived on the basis of his birth from a jar and his achievement of checking the abnormal growth of the Vindhyas.

The expression (Aga) definitely means a mountain, but the Vindhya-episode being conspicuous by its absence in the Ṛv, the etymology based on it cannot be genuine. Similarly the word 'Aga' meaning a water-jar, appears in this sense only in the lexicons. Thus both these are the instances of folk-etymologies.

(III) *Dravidian Origin*—D. D. Kosambi and others seek Dravidian

origin of the name Agastya with the assumption that the symbols like Kumbha etc. connected with Agastya's birth cannot be of Āryan origin.

This is rather unacceptable in view of the high antiquity of the Ṛv Maṇḍala VII, where Agastya's birth is mentioned. The view also goes against the legend concerning Agastya's crossing the Vindhyas towards the South, oft-quoted in ancient works.

PART—B

(I) *Agastya or Agasti*—With the exception of a solitary reference to *Agasti* in the Atharvaveda (IV. 29. 3), all the Vedic passages unmistakably mention the name *Agastya*, so the latter must have been a genuine name.

(II) *Probable etymologies*—(A) Agastya is known as Maitrāvaruṇa i. e. the son of Mitra and Varuṇa. As pointed out by Dr. R. N. Dandekar (Cf. 'Asura Varuṇa', BORI Vol. XXI, p. 4), Mitra and Varuṇa associated together form a veritable Solar Deity. This hypothesis is vouched by Bṛhaddevatā (149) also, where Mitra and Varuṇa are explicitly mentioned as the Ādityas. The expression 'Aga' evidently denotes the Sun from the root √Āg meaning 'to move in a zig-zag way'. Thus the name Agastya may mean 'the Solar progeny' on the basis of Mythological evidence.

(B) Ṛv VII. 33. 11-13 describe how Mitra and Varuṇa dropped their semen together at the sight of Urvaśī. Agastya was born from the semen that was dropped (√Āg-agati or √Āg-aṅgati) in the jar and remained accumulated (√Styai-styāyati/te) there later on. It is quite likely that the name Agastya is derived from the roots √Āg and √Styai.

(C) The Indo-European or the Indo-Iranian origin of the name Agastya seems to be quite plausible on the basis of the astonishing similarity observed in the expressions Agastya (Ṛv), Parasadga (Old Pahlavi Texts vide SBE Vol. V, p. 117) and Fradhâkshti (Zend Avesta, vide SBE Vol. XXIII, p. 224 & n), who are respectively described as Kumbhodbhava, Hyembya and Khumbya all meaning 'a son of the water-jar.'

17. CATTLE IN THE BRĀHMAṆAS

KM. SUNANDA N. BUZRUK, POONA

Agriculture was the principal means of livelihood in the Vedic period. Since cattle rendered considerable help in the duties of agriculture, they were regarded as the wealth. Brāhmaṇakāras have recorded many features of the cattle-life in the Arthavāda of the Brāhmaṇas. The main function of the Arthavāda is to praise 'vidhi'. While praising Vidhi, Arthavādas throw light on the life of those days. The Brāhmaṇas while dealing with the various ritualistic details very often record interesting and significant observations concerning the contemporary life in the Arthavādas. The familiarity and

intimate relations of the Vedic people with animals can be traced from each and every observation about animals in the Arthavādas. The day today life of the Vedic people was closely connected with the animals. The Brāhmaṇakāras had keenly and minutely noticed the behaviour, the habits, the likes and the dislikes of cattle. The external appearance of the cattles is also described in the Brāhmaṇas. If one tries to collect such references together, one can have a vivid picture of the cattle world.

18. OCCULTISM IN THE ATHARVAVEDA

Km. Debika Chakrabarti, Calcutta

Positive science refuses to accept anything not openly verifiable, yet there are many things between heaven and earth, undreamt of in our philosophy. Such phenomena come within the indefinite extensible domain of occultism. Occult rites at one time were so popular in India that these became an inseparable part of Indian culture.

The word occultism comes from the word 'occultare', which means to hide from sight or to conceal. Occult performers look for earthly benefits from the supernaturals. Main elements of occultism are chanting of hymns and performance of the connected rituals, either together or severally. Hillebrandt in 'Ritual Litteratur' makes the supporting remark—'Zum Zauber gehort Wört oder Handlung, aber es genügt auch allein das Wort oder die von Gedanken begleitete Handlung (p. 169)'. Occultism also has a spirit of compelling the supernaturals, e.g. प्रति दह यातुधानान् प्रति दह किमीदिनः । . . .AV. I.28.2. or वर्ष्मं क्षत्राणाभयमस्तु राजेन्द्र शत्रुं वन्धय सर्वमस्मै AV. IV. 22.1.

In the Atharvaveda, predominantly the book of spells and incantations, there is no exact word for occultism but certain words like अथर्वन्, अभिचार, माया, and इन्द्रजाल occuring therein convey the meaning akin to occultism. Macdonnel in 'Vedic Mythology' (P. 24) says that माया signifies occult power.

Occultism and science both believe in laws of nature and causation; the difference however is that occultist believes in supercausation and that all calamities are caused by displeasure of the gods and spirits abounding the world.

Occultism thus resembles religion more as both seek benefits from supernaturals whom they believe to be the controlling powers.

Frazer classifies occultism as Homeopathic (dependent on laws of similarity) and Contagious (dependent on laws of contact). Numerous examples of both are found in कौशिक गृह्यसूत्र,[1] which describes Atharvavedic rites in details. For example,

......छायां वा । उपनिनयते VI.47.54-55 (Homeopathic)
यददः संप्रयच्छतीति येनेच्छन्नदी प्रतिपद्येतेति प्रसिञ्चन् व्रजति । काशविधुवकवेतसान्निमिनोति ।

A.V. xl. 1—9. (Contagious)

Atharvaveda can be aptly termed as the parent-source of Indian occultism, as most of the types of Indian occult practices are found therein:

e. g., अप्स्वन्तरमृतमप्सु भेषजम्.... A.V. 1.4.1 (Mantra for healing)

......नुदन्नरातिं परिपन्थिनं मृगं स ईशानो धनदा अस्तु मह्यम् ।
A.V. 3.11.4 (for prosperity)

समुत्पतन्तु प्रदिशो नभस्वतीः.... A.V. 7. 35. (desiring rain)

अग्निर्नः शत्रून् प्रत्येतु विद्वान् प्रतिदहन्नभिशस्तिमरातिम्
A. V. 3.1 (for victory in war)

सपत्नक्षयणमसि सपत्नयातनं मे दाः स्वाहा
A. V. 2.19 (for evil purposes to kill an enemy)

असौ मामनुशोचतु.... A. V. 6. 129.1 (for वशीकरण)

तान् सन्यौजाः प्रदहत्वग्निर्वैश्वानरो वृषा....
A. V. 4.16. (to drive away demons)

यथा वातो यथा मनो....साकं जरायुणा....पद्यताम्
A.V. 1.11.6 (for delivery)

Atharvaveda is not the origin of magical performances like, भोजविद्या or भानुमती-का-खेल which were introduced in India by मग Brahmins, later known as भोजकs. These ब्राह्मणs excelled in art of deception and performances of amazing skill which might have gradually been known as भोजविद्या, after the name of their clan. Occultism differs from magical performances. Magic is based on art of deception whereas occult rites depend on supernatural forces.

Spirit of occultism is not totally absent in the other vedas and ब्राह्मणs which contain a number of citations similar to the Atharvavedic occult mantras in spirit.

इषे त्वोर्जे त्वा V.S. 1.1.1.1.
रषं संधातं नेष्म V.S. 1.1.1.5.
अप स्रिधः S.V. 1.102.
वज्रो वै हिंकारः । वज्रेनैव तद् यजमानस्य पाप्मानं हन्ति । K.B. 11.1.
जयत्य आत्मना परास्य द्विषन् भ्रातृव्यो भवति य एवं वेद J.B. 1.134.

The word अथर्व is also mentioned in many places of the संहिताs and ब्राह्मणs

अथर्ववज् ज्योतिषा दैव्येन RV. 10.87.12.

अथर्वा त्वा प्रथमो निरमन्थद् TS 4.1.3.2.
VS 11. 32.
अथर्वा निरमन्थत C.B. 6.4.2.2.

It seems therefore that Atharvavedic rites and mantras might have been prevalent during the period of other Saṁhitas and Brāhmaṇas and it influenced them directly or indirectly. The genre in still kept alive, and in some form or the other Atharvavedic rites are still in practice in India.

19. AN INQUIRY INTO THE MEANING OF THE WORD 'SABHĀ' IN THE VEDIC TEXTS.

SAMIRAN CH. CHAKRABARTI, CALCUTTA

Different interpretations of the word Sabhā occuring in the Vedic texts have been suggested by different scholars but none of them can satisfactorily explain all the uses of the word. Some of these interpretations are mentioned and criticized.

A single meaning is not sufficient to explain all the cases. The primary meaning of the word is derived from a careful study of the relation of sabhā with sabhyāgni and the later meanings of the word. This meaning can satisfactorily explain most of the vedic passages where the words sabhā, sabhya, sabheya, sabhāvān, and sabhāvatī are used.

This paper gives the history how the original meaning gave rise to the later meanings. The vedic texts containing the word sabhā which could not be explained by the original meaning can be explained by these later meanings.

That none of the later meanings can be the primary one or the only significance of the word is shown.

20. ĀHANAS

DR. SADASHIV AMBADAS DANGE, BOMBAY

The word *āhanas* comes about six times in the Ṛgveda. The contexts in which it comes are—(i) Yama-Yamī; (ii) Soma; and (iii) Parjanya, or Indra. Scholars, Eastern and Western, render this word variously as "strong", "lusty", "importunate", "stormy" and also, etymologically, "destroyer". A fresh examination shows that all these renderings are not only short of the mark but also that they are not well conceived.

The first thing to be noted is, that uptillnow scholars have not con-

nected the word with another Vedic word "*āhanasyāḥ*". This later word comes in the ritual-context and is employed to indicate the sex-ful *mantras* at the Horse-sacrifice. The Vedic tradition of the belief about the *āhanasyāḥ* is that these *mantras* accomplished the ritual-act imbibing sex. The *Ait. Brāhmaṇa* clearly says-*āhanasyād vai retaḥ sicyate*"; and *āhanasya* indicated the ritual-sex, as is clear from the environment of the Horse-sacrifice in which these *mantras*, bearing the said name, are used to give an oral charm. Hence, *āhanas* means—(i) a sex-act; and (ii) a party to the act of sex-ritual or cosmic.

The formation and the belief about the word *āhanas* (from √*han*) connects it with the act of rain, which itself was believed to be a sex-act on the cosmic plane. The word *ghana* for the cloud indicated the 'stroke" of lightning and the oozing of the fluid; thus *ghana* (from √*han* "to strike") was connected with the fructifying fluid, the rain, which, in itself, was believed to be the semen of the sky.

The deities associated with the epithet *āhanas* are very closely associated with rain. Yamī comes on par with the lady in the Horse-sacrifice, who was called the Mahānagnī in the ritual-context of the *āhanasyāḥ*. Yamī, thus, appears to be a ritual-woman; and her "brother" was only so in the ritual. The terms "brother" and "sister" are only, hence, ritual-names, as were the "Father" and the "Daughter" in the famous incest, only ritual-personalities. And this was accomplished with the famous traditional belief reflected in the saying "*parokṣa-priyā hi devāḥ*" (Gods are fond of suggestive and uncommon things). This *parokṣa-priyatva*, not comprehended by a flat realistic sight, makes the ancient passages imbibing the ritual sense, since lost, obscure.

21. AUTOVERTISM FROM THE ṚGVEDA

DR. SMT. SINDHU S. DANGE, BOMBAY

Yāska divided the Vedic *ṛc-s* in three different categories namely—(i) the *Pratyakṣa-kṛta*; (ii) The *Parokṣa-kṛta*; and (iii) The *Ādhyātmikya*. The paper concentrates on the last type and studies their possible sub-divisions. There appear to be three layers in the verses that have this general caption. Though they employ *aham* i.e. the first personal pronoun and its corresponding verb-form, the layers are as follows:—(i) The deity declaring its exploits as "I have done it" etc.; (ii) The deity as relating in the first person and the seer separating himself from the deity; and (iii) The seer himself proclaiming that he is the part and parcel of the highest principle, without mention of any particular deity at all. The first two types are of identification with the deity as such; and this fact has been noted by the

tradition, by saying that the seer himself speaks in the guise of Indra etc. Such are cases about the Vāmadeva-Indra-identification; or Vasukra being said to the son of Indra. But the last is to be found in such hymns as of Nābhānediṣṭha and of the seer prajāpati (?).

The term "Autovertism" is coined for such verses where the verses employ the First personal pronoun, and expresses the confidence of his identity with the deity and the Highest principle. The term "Autovertism" has been differentiated from "Autocentrism". It is proposed that the germs of the later Upaniṣadic philosophy of the identity of the *brahman* and the individual soul is in the passages that imbibe the principle of Autovertism, and not only in such hymns as the Puruṣa-sūkta or the Nāsadīya. Scholars who thought that the clear identification of the individual self with the *Brahman* is found only in the Upaniṣads have, now, to look back to the Ṛgvedic autovertic verses. The paper also shows how the concept of *brahman* was associated with the ritual, supported by the autovertic passages, and how later the context changed separating brahman from ritual.

22. PADAPĀṬHA OF TAITTIRĪYA SAṀHITĀ

T. N. DHARMADHIKARI, POONA

In the peculiar Padapāṭha of ओषधीभ्य: (TS 1.2.2), ओषधीभि: (TS 2.3.10), व्याहृतीभि: (TS 1.6.10) etc. (with the stem ending lengthened), the stem (ending in short i) is shown separated from the suffix. The Padapāṭha of अस्मभ्यम् (TS 1.5.11 अस्मभ्यमित्यस्म-भ्यम्) is also peculiar one. इव is never compounded with the previous word. Thus the famous rule इवेन नित्यसमास: etc. seems to have been violated.

Though the system of TS-Padapāṭha does not radically differ from that of Ṛgveda, the above illustrations from TS Padapāṭha suggest the need o its exhaustive study.

23. A CASE OF ṚGVEDA-"PALIMPSESTING" IN CONNEXION WITH "RODASĪ"

REV. A. ESTELLER, S. J., BOMBAY

After a brief summary of the author's principles for the text-critical reconstruction of the Ṛgveda, this essay studies the Saṃhitā's use of the phrases "rodasī ubhai, rodasī imai", and the "rodasī" in metrical and

unmetrical contexts as well as in normal (pragṛhya) and in exceptional (non-pragṛhya) saṃdhis. The latter in the VII M. (VII, 87, 2c; 90, 3a; 72, 3c) give the key to normalize III, 34, 1d; V, 31, 6c; VI, 30, 1d as well as their contextual and parallel metrical flaws due to the Saṃhitā-Kara's (SK for short) mishandling of the original text. The same is done with the three cases in the Nodhās-collection (I, 59, 4a; 62, 7b; 64, 9a), and similar ones (I, 28, 6c; 121, 8a; 177, 4d *vs*. VI, 8, 3c; VII, 104, 6d—cf. I, 177, 4a; II, 3,6b; III, 30, 4d, 21c; IV, 32, 23a). This leads to the uncovering of the SK's further "palimpsesting" tricks in III, 6, 10b; VI, 52, 14a and especially in III, 32, 6 (IV, 17, 1a) where the SK appears in his double role of preserver and destroyer (or "palimpsest"-maker) in a special way, particularly with regard to "word-mobility" (reshuffling of original word-order). The paper closes with a confirmation (of the method and principles here advocated) drawn from a scrutiny of the metrical irregularities of X, 83, especially in 3b, 5c, 1a. This hymn shows in a nutshell the SK's progressively redactorial method: from mere (metrically neutral) younger saṃdhi, on to the metre-wrecking kind, and to word-transposition (even against the metre), on to unmetrical word suppression—besides the word-modification and interpolation evidenced by the previous examples above. Hence the text-critical reconstruction of the Saṃhitā-"Palimpsest", as here upheld, is fully justified and solidly fruitful.

24. CONCEPTION OF METRE IN THE ṚGVEDA

Dr. S. K. Gupta, Jaipur

1. From ancient times knowledge of metres of Vedic stanzas has been regarded as an essential aid for Vedic interpretation. Various scholars have studied Vedic metres from their points of view, the foremost among modern scholars being E. Vernon Arnold and Yudhiṣṭhira Mimāṁsaka. But their studies do not approach the view point of Vedic Seers who have not used the word *chandas* and the names of varieties of metres in the sense of measurement or of measured verses in the Ṛgveda. The Rgvedic observations disclose that *chandas* and names of metres primarily refer to some cosmic phenomena. The paper presents some of these Ṛgvedic observations with explanatory remarks, where necessary, and points out that the word *chandas* in the Ṛgveda signifies Puruṣa or the Supreme Soul, some object, forces of creation relating to time, light, power, benevolence and pervasion, indistinct sound, a part of sacrificial altar, a sacrificial formula, Primeval Speech (Vāk), Primeval Man or Matter, delight in salvation or the bestower of that delight. The word chandas is related to the √chad 'to cover' and to the

√chand 'to please'. Originally it might have signified creation yielding the senses of development, pervasion and delight.

2. The paper also refers to the various senses of chandas given by the Brāhmaṇa works and their study by Fatah Singh who gives two main cosmic senses of chandas—(i) Primeval matter of three types—āpas, vāta and oṣadhi and (ii) Puruṣa. He thus corroborates the conclusions of this paper about the senses of chandas.

3. No attempt has been made here to arrive at the senses of anuṣṭubh and other metre names occuring in the Ṛgveda in this skeleton study of the Vedic stanzas containing some of these words.

4. The paper finally concludes that the reconstruction of the Ṛgvedic text on the basis and plea of restoring the metrical regularity and rhythm cannot give us the original text of the Ṛṣi-kavis by any stretch of imagination. Such an attempt amounts to changing the nature, structure, form as also the contents of the Vedic verses. Any reconstructed text of the Ṛgveda on this basis can and should be classed with 'Ezour Vedam' fabricated by a Jesuit missionary in the seventeenth century.

25. DEMOCRATIC IDEAS IN VEDIC POLITY AND POLITICAL INSTITUTIONS

Ranjana Jaitly, Jaipur

Polity and political institutions of India have a hoary past, their very roots going down to the Vedic ages. It has now been firmly established that man is as much a political animal as a social one, for though society is created first, a political structure comes up for the enforcement and sanctioning of the social rules and norms. How political institutions arose in the earliest Vedic period is difficult to tell, though one can speculate that it was the natural outcome of the conditions surrounding the Aryans as invaders in a hostile country. Being repeatedly defeated by the Dasyus they chose a leader who was termed a rājā. The king thus became the leader in war and defence. In peace too, he remained a 'protector of the people' (gopā janasya). So probably the king was the pivot around whom all other political organisations evolved. Monarchy thus became the earliest form of organised government in India. Yet kingship was elective in origin as indicated in the Aitareya Brāhmaṇa. This finds expression in Vedic hymns and songs of royal election, rituals of royal consecration and in the coronation oath which made the king swear that he should rule according to law. As a corollary to the election of the king there are also passages showing that the king could be deposed and banished (Atharvaveda iii. 3.5; iii. 8.2). Monarchy being elective, could not but be limited in several ways. Within

the frame work of autocracy there were operative, certain domocratic elements, the significance of which has to be borne in mind. These in a nut-shell can be said to be, the choice of the people in electing their king; the conditions imposed on the autocracy of the king by the coronation oath; the dependence of the king on his ministry and the functioning of the popular assemblies called the Sabhā and Samiti in checking the absolutism of the king. All along is seen a system of check and balance.

After the coronation the king is proclaimed to be adaṇḍya and placed beyond the reach of judicial destruction (Śatapatha Brāhmaṇa v. 4.7.). Himself above punishment he weilded the rod of punishment (danḍa) as the chief executive of the people. This meant that the king was not the source of law but its sanction. He is above the law and beyond punishment only when he upholds the law and leads an exemplary life. The coronation oath is first taken and then he becomes a-daṇḍya, a privilege endowed on him and not naturally pertaining to his personality.

The Sabhā and Samiti, two popular assemblies of the time helped in curbing the autocracy of the king. Through these the will of the people expressed itself, including the election of the king himself. Citizens therefore exercised their political rights fully. This was possible in small states but with the expansion of the states, the popular assemblies withered away. The Sabhā changed its form and became the Parishad of ministers in a centralized monarchy. But in post Vedic times too, national life expresses itself in various self governing institutions like the republics and in doing so they really carry forward the Vedic tradition of democratic ideas.

26. APRATIRATHA—A STUDY OF ṚIGVEDA X. 103.

M. R. JAMBUNATHAN, BOMBAY

Who is Apratiratha? How does he differ from other Rishis? What is he? When does he utter the Hymn? What is his aim? How does he wish to achieve it? Whom does he want to lead him and his men? What are his merits? What does the Rishi know of War? What leads to a defeat in War? There are some of the points raised and discussed in the paper with the background of the Rishi.

27. ELUCIDATION OF THE SALIENT FEATURE OF THE SVARITĪYA UDĀTTA

DR. SUKHESHWAR JHA, BHAGALPUR

It is an established fact that the locus in which both the attributes, viz., udātta and anudātta, combine together is termed as svarita. The co-existent udātta residing in association with the anudātta in the self same

substratum is some times observed in such a form that it has been treated as distinct from the general udātta. Inasmuch as upon this udātta there remains the colour of the co-existent anudātta. Hence the separate enumeration of it by the author of the Mahābhāṣya in the list of the names of the accents in Sanskṛt.

From the views of a few scholars who have dealt with the expression "svarite ya udāttaḥ so'nyena viśiṣṭaḥ" occurring in the Mahābhāṣya, it is not clear, whether they have made justice with reference to the aforesaid quotation which has its bearings upon the accent under review.

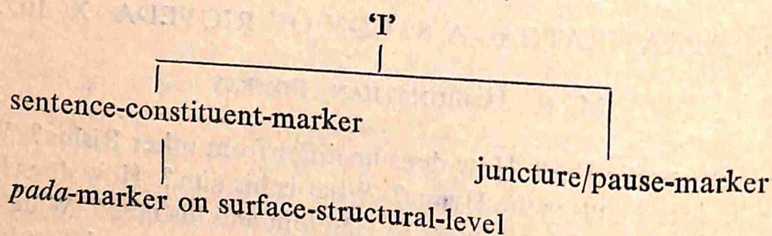
It does not admit of doubt or denial that the latter portion of the svarita is either too suppressed to be perceived separately or is apprehended as anudātta or sannatara and not in any other form than these two, to both of which has been accorded the special status. Consequently there was no need nor the possibility of saying the thing like this that the svaritīya anudātta is qualified by the co-existent udātta in the like manner as the udātta portion of svarita was said to be having the colour of the co-existent anudātta which amounts to accept it a separate entity.

Although the natures of the svarita and the accent under consideration seem to be identical, yet in accordance with the exigency of the situation none of them can be dispensed with. Still it is obvious that this accent does not go beyond the purview of the accent called svarita.

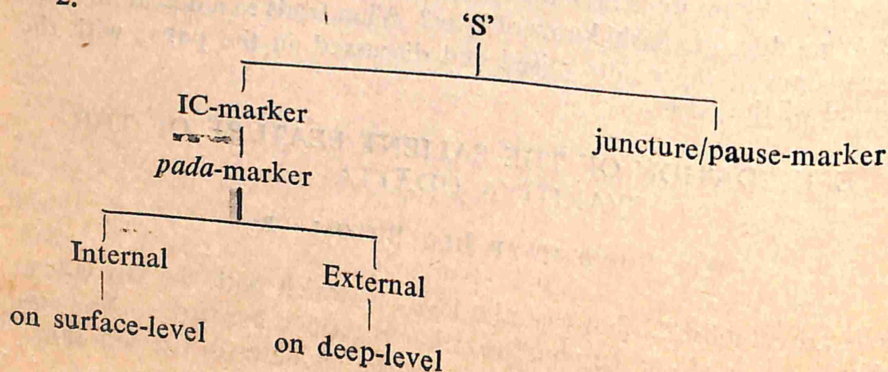
28. GRAMMATICAL SIGNIFICANCE OF THE SYMBOLS 'S' AND 'I' IN THE *ṚGVEDA-PADAPĀṬHA*

VASHISHTHA NARAYAN JHA, POONA

1.



2.



29. THE VṚTTIKĀRA IN THE *ĀŚVALĀYANA GṚHYA KĀRIKĀ*

K. P. Jog, Poona

The *Āśvalāyana Gṛhya Kārikā* (AGK) often cites some Vṛttikāra (or, Vṛttikṛt) as a celebrated authority in the Gṛhya tradition of the Āśvalāyanas and there is reason to believe that he is Nārāyaṇa of Naidhruva Gotra who has written a *vṛtti* on the *Gṛhya Sūtra*, following the *bhāṣya* of Devasvāmin. It is, however, noticed that some places in the AGK do not find any support in Nārayaṇa's work and, therefore, one suspects if the Vṛttikāra can always be identified with this Nārāyaṇa. Further, the Vilmalodayamālā (edited by the present writer and soon to be published by the C.A.S.S., University of Poona) of Jayanta, a respected authority for the Āśvalāyanas (whom the AGK cites so often) reveals that some verse quoted by the AGK as composed by the Vṛttikāra comes from the pen of some Agniśarman Upādhyāya. It is, therefore, suggested in this paper that—

(i) The AGK mentions two Vṛttikāras instead of one viz., Agniśarman and Nārāyaṇa—this latter, when specifically mentioned by name.

(ii) Nārāyaṇa's *vṛtti*, which agrees with the views (mentioned by the AGK) as of the Vṛttikāra—without the specific mention of Nāṛāyaṇa—might have followed the (now lost) *vṛtti* of Agniśarman beside, or even in preference to, the *bhāṣya* of Devasvāmin.

(iii) This should then point to the possible reason as to why Nārāyaṇa does not mention the name of Jayanta anywhere in his *vṛtti* i.e. since Jayanta differed from Agniśarman on many details of the Āśvalāyanas' Gṛhya ritual.

30. CRITICAL NOTES ON THE TRANSLATION OF THE *AITAREYA BRĀHMAṆA* BY DR. A. B. KEITH

V. L. Joshi, Poona

Dr. A. B. Keith has many times refuted the traditionally accepted views and interpretations which are stated and explained in the commentary by Sāyaṇācārya and has introduced his own views and interpretations in the translation of the *Aitareya Brāhmaṇa*. I propose to put forward in this paper some of the problems and words for discussion.

I have already discussed ten words of this type in the "Saṃskṛti Sugandha" (published by Joshi-Lokhande-prakāśana, Poona 30). I intend to discuss the following underlined words in this paper (shown in black).

V-30

(Page numbers of the *Aitareya Brāhmaṇa* are shown in the edition of the Ānandāśrama Sanskrit Series, Poona.)

(1) तावतैव यज्ञोऽसंस्थितः । 2.5.p.47.
(2) प्रायणीयमिति चरन्ति । 2.5.p.48.
(3) प्रवर्ग्येण प्रचरिष्यामः । 4.1.p.82.
(4) मा प्रचारीः । 3.2.p.56.
(5) योगक्षेमः । 3.3.p.61; 37.2.p.909; 37.5.p.920

31. DERIVATIVE LEGENDS FROM THE FIRST TWO PAÑCIKAS OF THE AITAREYA BRĀHMAṆA

DR. H. R. KARNIK, BOMBAY.

In my few previous papers, submitted for the preceding sessions of the All India Oriental Conference, I discussed the legends from the Satapatha Brāhmaṇa with a view to establishing the Contribution of the Śatapatha Brāhmaṇa to the derivation of words through the legends occuring therein. With this paper I have extended this study to the legends from the Aitareya Brāhmaṇa (Ānandashrama Sanskrit Series 1896) from the same stand point. In this paper I have discussed a few legends from the first two Pañcikas of the Aitareya Brāhmaṇa which, in my opinion, give the derivation or the etymological meaning of words or expressions and which could, thus be safely styled as the Derivative Legends i.e. Legends stating the derivation of words. Thus (1) The two legends in Adhyāya I Khaṇḍa 2 derive the word Iṣṭi from the √iṣ to desire, the term āhuti from ā+√hvay to call; the expression ūti from ā+√yā to come; the term Hotṛ from ā+√vah (cau) to bring near and the word prāyaṇīya from pra+√yā to go forward (2) The legend in Adhyāya III, Khaṇḍa 1 gives the derivation of the term Aṣṭa from √aś to reach, to obtain. (3) The legend in Adhyaya III, Khaṇḍa 4 states that the ātithya havis is so called because King Soma comes to the house of the Yajamāna as Atithi (4) The Deva-asura legend in Adhyaya IV-khaṇḍa 6 derives the term *Upasada* from Upa+√sad to besiege, to attack, to destroy (5) The term Tānūnaptra is derived by the legend in Adhyaya IV-Khaṇḍa 9 from tanūḥ+sam+ni √dhā to put or join the bodies (6) The two legends in Adhyaya VI-Khaṇḍa 1 and Khaṇḍa 3 give two derivations of the term yūpa--(a) from √yu cau. to prevent, to avert and (b) from √yu to frighten respectively. (7) The Kavaṣa Ailūṣa legend in Adhyaya VIII-Khaṇḍa 1 gives the derivation of the word parisāraka from pari+√sṛ to encircle (8) The sacrificial term *Indra-turīya* which is one of the *grahas* offered at the Soma sacrifice is derived from the fact that Indra has only a fourth share in this graha, the other three being the exclusive

prerogative of Vāyu. cf. Legend in Adhyāya IX, khaṇḍa 1. (9) The term tūṣṇīṃśaṃsa is derived from tūṣṇiṃsāra because silence is the essence of the prayer tūṣṇīṃśaṃsa, cf. Legend in Adhyaya IX khaṇḍa 8 and (10) Legend in Adhyāya X Khaṇḍa 4 states the derivation of the term āgnīdhra from √Dhṛ to hold and of *ājya* from √ji to conquer.

When the study of all such legends from the Aitareya Brāhmaṇa is completed we can estimate the contribution of the Aitareya Brāhmaṇa to the derivation of words through the legends. The other Pañcikas are being studied from this point of view.

32. APROPOS OF THE PRAVARGYA

C. G. KASHIKAR, POONA

The Pravargya-rite is described as being performed to the accompaniment of a Soma-sacrifice. Attempts to study the character and bring out the significance of the Pravargya have been made by several scholars. Recently J. A. B. Van Buitenen has written a monograph on the Pravargya which is published by the Deccan College Post-graduate and Research Institute, Poona, in 1968 (Building Centenary and Silver Jubilee Series:58). The present paper aims at a study of the Pravargya-rite in general and a review of Buitenen's monograph in particular.

The Sūtra-portions describing the preparation of the Mahāvīra have been studied, and it has been pointed out that originally the form of the Mahāvīra resembled a Vāyavya Soma-cup and that its present shape of three elevations one upon the other must be regarded as a later development. Consequently Buitenen's efforts to prove that the Mahāvīra was an icon and that its anointing was a kind of *pūjā*, have not succeeded. Buitenen further holds that the Pravargya is a coalescence of two distinct rites—worship of the Mahāvīra and offering of the *gharma* therefrom to the Aśvins. This cannot be proved, because from the very beginning the Hotṛ recites Ṛgvedic verses in praise of *gharma* which include a large number of verses addressed to the Aśvins.

Oldenberg has tried to explain the symbolism of the pravargya by advancing the theory that the Pravargya is meant to intensify the sun so that the latter may stand the onslaught by the rains that may come in the rainy season. This theory is open to the objection, as pointed out by Lüders, that in India the Sun shone very brightly; hence it needed no intensification. The theory advocated by Lüders himself would, therefore, be more reasonable, namely, that the hot milk in the Mahāvīra represented the celestial fluid and that the Pravargya-rite was intended to strengthen that fluid which

brought rains. The milk was appropriately offered to the Aśvins who through their *madhu* (=dew) moistened the earth in a period other than the rainy season. The Pravargya may consequently be regarded as a purely Aryan rite, not a non-Aryan and non-Śrotriya rite as understood by Buitenen. This rite also originally involved the chanting of Sāmans at least to a small extent.

33. वैदिक संहिताओं में 'श्याव'

डॉ. कृष्णलाल, नई दिल्ली

'श्याव' शब्द संहिताओं में अन्तोदात्त (श्याव) तथा आद्युदात्त (श्याव), दोनों रूपों में प्राप्त होता है। अन्तोदात्त श्याव अधिकांश स्थलों पर विशेषण है और आद्युदात्त किसी व्यक्ति विशेष का नाम है या इससे किसी विशेष गुण वाला व्यक्ति अभिप्रेत है। स्त्रीलिंग में इसके आकारान्त और ईकारान्त, दोनों रूप प्राप्य हैं। इनमें भी आकारान्त रूप (श्यावा) अन्तोदात्त होने के कारण विशेषण है और ईकारान्त (श्यावी) आद्युदात्त होने के कारण नाम (रात्रि का नाम) है। स्त्रीलिंग के इन प्रयोगों से भी उपर्युक्त स्वर-वैशिष्ट्य की पुष्टि होती है। इसी प्रकार बहुव्रीहि समास 'श्यावाश्व' तथा 'श्यावदेत्' में पूर्वपद के रूप में इसके अन्तोदात्त होने से इसके विशेषणत्व की पुष्टि होती है।

अर्थ की दृष्टि से सायणादि द्वारा दिया गया 'श्याम, कृष्ण, कुष्ठ या कुष्ठी' अर्थ तथा अधिकांश आधुनिक विद्वानों द्वारा किया गया 'भूरा या गहरा-भूरा' अर्थ भी संगत नहीं होता। आयुर्वेद के ग्रन्थों में कहीं भी कुष्ठ या कुष्ठी को श्याव नहीं कहा गया। तै० सं० ७।३।८।१ में श्याव और श्याम साथ-साथ आने के कारण इनका भेद प्रतीत होता है। इस दृष्टि से मैक्डानल द्वारा किया गया अर्थ 'धूमल' (डस्की) अधिक उचित प्रतीत होता है। इस शब्द के रूपान्तर भारोपीय परिवार की भाषाओं में, अवेस्ता में तथा आधुनिक भारतीय भाषाओं तथा बोलियों में भी प्राप्त होते हैं। उनके अर्थ में भी समानता है।

34. A CRITICAL STUDY OF THE KĀLA HYMN (AV-XIX-53-54).

DATTATREYA BALKRISHNA KSHIRSAGAR, JODHAPUR.

This paper contains full translation of 15 verses along with the commentary. The translation differs from that of Whitney, Blomfield and Griffith. Their opinions are mentioned in the foot note. Kāla Aṣva, I understand is similar to abstract form of Brahma or the Darkness (Ṛv-X-129) or the Waters (Āpah) that causes the worlds. This is possible because I prefer to derive Aṣva from Ṣvi to expand. Thus Aṣva indicates

static stage of absolute. His designations as 'sahasrākṣa,' 'bhuriretāh' and 'sapataraşmi', are discribed fully, stating references from the Ṛv. Ācārya Sāyaṇa and his followers understand kāla as an year. This kāla causes the seven wheels drive which have seven naves and an immortal axle. This I understand as seven worlds which are based on immortality. 'Pūrṇa Kumbha' in which Kāla is hidden, I think is, an indication of grossness of creation. These functions of kāla, as to create the worlds, no doubt, have striking similarity with Ṛv X-121-. Similar to Ṛv X 90 what was and what shall be, is created by kāla. Mana, Prāṇa and Name three principles of creation which are referred in the hymn are, supported by the quotations of the Upaniṣads. In 8th verse, creative fervour and excellent Brahma are said to be in Time. Time is called the father of Prajāpati Kaşyapa and creative fervour. The next hymn refers to (19-54)-āpaḥ-brahma, tapa, quarters, earth and sky,-their birth is ascribed to kāla. The third verse reminds us of Ṛv, when it says that the ṛks and yajus were born from kāla.

Every important phrase occuring in the hymn is discussed and in support or for comparision, the quotations from the Ṛv, Brāhmaṇas, Upaniṣadas and Gītā are stated. Rv. X-90, X 121, X-129 have striking Similarity with this hymn.

35. INTERPRETATION OF THE PASSAGE "KATI TE JĀRĀḤ" IN THE VARUṆAPRAGHĀSAPARVAN OF THE SRAUTASŪTRAS

V. K. Kshirsagar, Aurangabad

Varuṇapraghāsa is one of the seasonal sacrifices and it is to be performed in the rainy season on the Full-Moon day of Āṣāḍha or Śrāvaṇa. In this particular Sacrifice, on the occasion of the Karaṃbha-Pātra-Home or offering of the pots full of husked barley-grains. Pratiprasthātṛ approaches the wife of the Sacrificer and asks her to declare her paramours. He asks her, 'How many paramours do you have (Kati Te Jārāḥ)'? She then proclaims the names of her paramours. If she feels shy to do so, she lifts up as many blades from the bunch of blades as the number of paramours she has had. Then Pratiprasthātṛ declares that Varuṇa will seize them with his fetters. If she conceals her paramours, her kinsmen would suffer.

Obviously the question arises why at this sacrifice only she has been made to declare her illicit extra-marital relations? What was the reason? The reason, on one hand, is that Varuṇa has been looked upon, right from the days of the Ṛgveda, as a deity of moral governance. It must be noted, on the other hand, that the Srautasūtras; unlike the Brāhmaṇas which, according to Dr. A. B. Keith, are a final proof of brutal morality, set high

moral tone by allowing women to confess their sins. Moreover in this respect the Srautasūtras treat men and women on par. Especially the mantras employed at this particular sacrifice clearly indicate high moral tone.

An attempt, therefore, has been made here to show that this is not a mere ritual of confession but a ritual of sublimation of soul.

36. THE CONCEPT OF IMMORTALITY IN THE BRĀHMAṆAS

M. B. Kulkarni, Nasik-Road

The concept of immortality in the *Brāhmaṇas* is first restricted to the concept of enjoying full life of hundred years in this world, avoiding untimely death. It further means the absence of re-death and of re-birth. It comes to be identified with the heaven. But death is supposed to be possible even in the heaven. The possibility of coming down from the heaven to this world, and taking birth again, is accepted. This deprives the heaven of its identification with immortality, which gives rise to the Upaniṣadic thought about Immortality.

This is shown in this paper by quoting relevant passages from the *Brāhmaṇa* texts.

37. A COMPOUND WITH IVA

M. V. Mahashabde, Bombay

A word is compounded with Iva on the authority of the Vārtika इवेन समासः-- In the Padapāṭha of the Ṛgveda it is never shown as a separate word. What is the propriety of this compound when there is no change in the accent (पूर्वपदप्रकृतिस्वरत्वम्) and the case suffix is not dropped (विभक्त्यलोपश्च)?

भट्टोजि दीक्षित quotes जीमूतस्येव as an example (ऋ. VI-75-1) but in his own commentary on सि. कौ. he says it is not obligatory to have this compound. He quotes the same example from तै. संहिता IV-6-6-1 where इव is separated. The Commentators हरि दीक्षित and भैरवमिश्र also have the same view. This means that the later grammarians do not agree with the वार्त्तिककार and the भाष्यकार.

मल्लिनाथ quotes the above वार्तिक on commenting वागर्थाविव but he is silent over उद्बाहुरिव वामनः।

38. '*EKAVṚDH* and *EKAVṚT*' IN THE VEDIC LITERATURE

M. A. MEHENDALE, POONA

The available Sanskrit lexicons list only *ekavṛt* 'being one, simple, single'. It is shown in this paper that at least in two of its occurrences, viz. in the Śat Br. 13.2.1.5 and in the Āp. Śr. S. 6.23.1, *ekavṛt* has to be interpreted as the nom. sg. of *ekaṛvdh* meaning 'increasing by one' in the former, and 'prospering alone' in the latter occurrence.

In many of its remaining occurrences, *ekavṛt* contains the root noun *-vṛt* from the verb *vṛt* 'to be exist' and means 'being one, alone, having a single (layer)' or, as an adv., 'in a single (layer), once.' But in the Av 8.9.25-26 and 13.4.13 it seems to contain the root noun *-vṛ-t* with the verb *vṛ* 'to cover.' In this case *ekavṛt* means 'having a single covering.'

39. MEANING OF 'SALILA' IN THE ṚGVEDA

DR. HARI MOHAN MISHRA, BHAGALPUR

Out of five occurrences in the Ṛgveda 'salila' occurs only once as an adjective in "akūpāraḥ salilaḥ" (Ṛv. 10,109.1) where it means, flowing, surging. It is clearly the primary meaning of 'salila.'

As a substantive 'salila' (nt.) occurs four times in the Ṛv. e.g. 1.164.61; 7.49.1; 10.72.6 and 10.129.3. Geldner renders 'salila', flut-flood, in all these passages. This is, of course, the primaeval flood as Geldner himself suggests in the foot-note on 10.72.6. According to Macdonell (Vedic Reader for Students) 'salila' means 'sea' in 7.49.1, but 'samudra-jyeṣṭhāḥ' in the same pāda-does not support this meaning. Again, in 10.129.3. he explains salila as water which appears to be inconsistent. The proper meaning of 'salila' in this creation-hymn is flood, rather primaeval flood. This explanation removes tautology in "āpo vā idam agre salilam āsīt"—In the beginning there was water in the form of flood (TS. 5.7.5.3),

Thus the precise primary meaning of 'salila' (sb) is flood and not water etc.

40. वेदवेदाङ्गेष्वङ्गिरसऋषेः स्वरूपविवेचनम्

केशव प्रसाद मिश्र, छतरपुर

अङ्गिरस्-शब्दः प्रकाशितासु संहितासु षोडशाधिक-चतुःशतकृत्वः समायातः । अस्याङ्गि-रस ऐतिहासिकतायां कीथमैकडानलौ संदिहानौ वर्तेते । एतमर्धपौराणिकं मन्वाते । बहुभि-

मन्त्रैः अङ्गिरसः स्थितिः प्रदर्श्यते। तस्य वैशिष्टयमपि वर्ण्यते। ऋ. १.१.६ अङ्गिरसः कारणभूतोऽग्निः। अतः अग्निरन्यः अङ्गिरा अन्य :। स्कन्दस्वामी वक्ति नाग्निरङ्गिराः। ऐतरेयिणोऽपि प्रजापतिदुहितृध्यानोपाख्यानप्रसङ्गे समामनन्ति, येऽङ्गारा आसन् तेऽङ्गिरसोऽभवन्। अङ्गिरो मुनिकारणत्वात् अङ्गाररूपस्याग्नेरङ्गिरस्त्वमिति सायणः। निरुक्ते (३.१७) अङ्गिरस्वत् पदव्याख्याने अङ्गारेष्वङ्गिरा ऋषिर्बभूव इति यास्कः। ऋ. १.४५.३. अत्राङ्गिरसः स्थितिरभिधीयते। बृहद्देवतायां ५.९८-९९ अङ्गारेष्वङ्गिराऋषिः प्रादुरभवत्। ऋ. ३.३१.५ सप्तानामङ्गिरसां मध्ये वरिष्ठोऽङ्गिराऋषिरिति सायणो मनुते। ऋ. १.३१.१७ हे अग्ने त्वं मनुष्वत् अङ्गिरस्वत् सदने आगच्छ। अत्र अङ्गिरसातुल्यमङ्गिरस्वत् पदेन अङ्गिरसोऽस्तित्वं द्योत्यते। अङ्गिरसः अप्सुप्रविष्टमग्निं लेभिरे। पुनर्नष्टमग्निं वनस्पतिषु आश्रितमग्निं प्रापुः। अत्र मन्त्रे मा० १५.२८ अङ्गिरसां वैशिष्टयमेतत् यत् ते अग्नेरन्वेषणे सफलतामापुः। अङ्गिरसः पणिनाम्ना सुरेणापहृता गा अविन्दन्निति नोधा ऋषिरङ्गिरसं पूर्वपुरुषं मनुते मा० ३४.१७। अङ्गिरसो दृढाङ्गमपि पणिनामानमसुरमभञ्जन् ऋ. १.७१.२।

ते अङ्गिरसो दिवः पुत्रा आसन्निति विश्वामित्रः स्वदृष्ट मन्त्रे ब्रवीति ऋ. ३.५३.७। तुरण्यवोऽङ्गिरसः सवितुः प्रार्थनां कुर्वन्तः सवितृसंबन्धि रत्नं प्राप्तवन्तः ऋ. ७.५२.३। वैवस्वतो यमोऽङ्गिरसं पितर इति मनुते। अङ्गिरसां प्रार्थना क्रियते यत्ते मेधां दद्युः। काठक, गृ. ४१.१८। अङ्गिरसां द्विरात्रविधिवर्तते। तै; ७.१.४.१.। ते अग्निचयनयज्ञस्यापि प्रवर्तकाः। काठ. ४०.५।

अङ्गिरसां (देवानां) षण्मन्त्राः सन्ति। ते बलनामानमसुरं व्यनाशयन्। अङ्गिरसः ऋतेन दिविसूर्यमस्थापयन् तथा पृथिवीमप्रथयन् ऋ. १०.६२.३। एकस्मिन् मन्त्रे मित्रावरुणयोः स्तुतिः, तत्रोच्यते हे मित्रावरुणौ युवामङ्गिरसमवथः। अत्र अङ्गिरश्शब्दस्य द्वितीयैकवचनस्य रूपम्। स्पष्टरूपेणाङ्गिरसः अस्तित्वं प्रमाणयति। भृगूणामङ्गिरसां तपसा तप्यध्वमिति का. १.६.४। मन्त्रेणाङ्गिरसां प्रकृष्टंतप उच्यते। अङ्गिराऋषिर्दिवोदासपुत्रस्य परुच्छेपस्य मन्त्रद्रष्टुर्जन्मजानाति ऋ. १.१३९.९। एतं खादिरफालमणिं बद्ध्वा अङ्गिरसश्शत्रूणां पुरो बिभिदुः शौ. १०.६.२०। प्रकाशितासु एकादशसु संहितासु सप्तविंशत्यधिकशतद्वयनामान्यङ्गिरस एकवचने सन्ति। तैर्नामभिर्वेदमन्त्रैरङ्गिराऋषिः प्रमाणितो भवति। आदित्येषु अङ्गिरस्सु च स्वर्गगमनविषये स्पर्धा परिलक्ष्यते। अङ्गिरसः षष्टिवर्षानन्तरं स्वर्गमगच्छन् (ऐ. ब्रा. ४.१७)। अङ्गिरसः सुवर्गं लोकं यन्तः अप्सु दीक्षातपसी प्रावेशयन् यत् पुण्डरीकमभवत् (तै. ब्रा. १.८.२.१)। अङ्गिराश्चतुर्थवेदप्रवर्तकाचार्य आसीत् तस्य कुले उत्पन्नाः सर्वेऽप्यङ्गिरसः। अङ्गिरसोऽस्तित्वं शाङ्खायनारण्यके—२.१७ तद् अहः (यज्ञविशेषः) इन्द्रोऽङ्गिरसे प्रोवाच। अङ्गिरादीर्घतमसे। मैत्र्युपनिषदि-अथर्वाब्रह्मविद्यामङ्गिरे प्रोक्तवान्। शौनकोः महाशालोऽङ्गिरसं प्रश्नान्पप्रच्छ (मुं. १.१.३-५)। तदेतत्सत्यमृषिरङ्गिराः पुरोवाच नैतदचीर्णव्रतोऽधीते। सकलस्यमुण्डकोपनिषदः प्रवक्ताअङ्गिरा एव। सर्वमापोमयं भूतं सर्वं भृग्वाङ्गिरोमयम्। अन्तरैते त्रयो वेदाभृगूनङ्गिरसः श्रिताः प्रणवो० (पृ. ३७) त्रयोवेदा अङ्गिरसामाश्रिता इत्यङ्गिरसां प्रकृष्टो महिमा। बृहद्देवतायाम् (३.११५) स्वयमिन्द्रसमं पुत्रमिच्छतोऽङ्गिरसो मुनेः। वज्रयेव सव्यो भूत्वर्षेर्योगित्वात्पुत्रतां गतः। अङ्गिरसो मध्यस्थानीयदेवतासु परिगणिताः।

अयमङ्गिरा गोतमगोत्रस्य प्रधानभूतो मूलपुरुष एकः प्रवरः। त्रिपञ्चाशद गोतमानां वेदोपबृंहणे योगदानन्तेषां परिचयश्च षट्सु लेखेषु परिपूर्णतामगात्।

41. VEDIC PĀJAS AND ITS COGNATES

MADHUSUDAN MISHRA, DELHI

Vedic pājas is cognate with Khotanese pāysa, Sogdian pāz and Gk. -pēgēs and, therefore, may be derived from an IE base *pēg-(—Vedic *pāj-). On the basis of a statement of Daugman (Linguistics—An international review—Vol. 35-1967- p. 10) it may be supposed that *pēg- is merely an alternating or variant form of IE *bhēgh—in *bhēgh-u Gk. pēkhus, Sansk. bāhū, Av. bāzu and, thus, the meaning of pājas may be taken to be quite akin to that of bāhū.

Even IE *pēg-es (—Vedic pājas) may be further analysed as *peHg-es (—Vedic *paHj-as), because the root --peg (—Vedic *paj) is probably available in almost obscure pajrá (Ṛv 10, 106, 7a) as well as in a totally misunderstood base *paj-in the instr. pl. form paḍbhis and in the compounds páḍgṛbhi, etc. It is significant that the misunderstanding with reference to the base *paj-started with the Vedic speakers themselves, who identified it with *pad* 'foot' in spite of ḍ. It is doubtless that pajrá has come down to Hindi in the form of pājar 'side' (quite close to the breast). Therefore, Vedic pajrá may be understood as 'side' or even 'breast.'

Judging from the point of view of pajrá 'breast' and bāhū 'arm', we may suppose that pājas means 'something belonging to the side', e. g. arm, wing, etc.

This meaning is supported by pakṣá 'side, wing' derived from yet another variant *pek. The literal meaning of IE *peku 'cattle' (Lat. pecus, Sansk. paśu, etc.), however, remains open to various conjectures.

Thus pājas does not mean 'body' as suggested by Atkins (JAOS-85-1965- pp 9 ff) but only a part of it, namely 'something belonging to the side', e. g. 'arm'.

A similar view may be maintained also for its Iranian and Gk. cognates.

42. THE NĪRĀJANA CEREMONY

DR. B. R. MODAK, DHARWAR

The Nīrājana ceremony is described in the Atharva-Pariśiṣṭa (17, 18 and 18b), in the Agnipurāṇa (Chap. 264) and in the Bṛhatsaṁhitā (Chap. 43) of Varāha-mihira. It is intended for bringing success to a king in his military expenditions. The Ceremony consists mainly of waving auspicious lights around horses and elephants. This is performed during the Navarātri days of the month of Āśvina.

The Ceremony is referred to in the Pratijñā-Yaugandharāyaṇa of Bhāsa, Raghu-Vaṁśa of Kālidāsa, Harṣa-carita of Bāṇa and Naiṣadha-carita of Śrīharṣa.

43. PAVAMĀNA SOMA

DR. B. MUKHERJEE, BURDWAN

The different aspects of Soma in the Ṛgveda and thereby the diverse opinions of the Vedic scholars in regard to its nature makes it difficult to realise the exact nature of Soma. The whole conception is veiled in a mystery. Pavamāna-Soma however offers a clue to the understanding of the real nature of Soma. The name Pavamāna appears to signify primarily that which flows i.e. light, wind & water, most probably rain water. These are the three life-giving elements in the three planes of the universe. This sense was further extended to something exhilarating and ultimately it came to signify some sort of plant which contains the all-pervading life-force.

44. THE IDEA OF IMMORTALITY IN THE BRĀHMAṆAS

DR. D. S. NABAR, BOMBAY

The idea of immortality figures prominently in the different Brāhmaṇs. The words such as *amṛta*, and *amṛtatva* in their various forms occur very often in the Brāhmaṇas. They conspicuously manifest the sublime nature of immortality. In the beginning Agni alone was immortal. The Devas are immortal (a m ṛ t ā ḥ, SB 2.1.3.4). The *havis* makes the Devas immortal (SB 1.2.1.21). *Amṛtatva* is the sap (u r g v a) of the Devas (SB 2.4.2.1). The mortal Pitṛs became immortal by means of sacrificial offerings (SB 12.9.3.12). Even the Yajamāna attains immortality (KB 2.8). The considerable evidence from the Brāhmaṇas tends to show the identification of *amṛt* with different objects such as Prāṇa, Hiraṇya, Saṁvatsara, Āditya and others. An attempt is made here to study the various aspects of immortality as conceived by the seers of the Brāhmaṇas.

45. A NOTE ON BṚHADDEVATĀ 5.90

P. D. NAVATHE, POONA

The last quarter of the verse as read in Macdonell's edition is difficult to be interpreted in a satisfactory manner. The explanation offered by

Macdonell appears to be rather strained owing to the unusual meaning assigned to *pratipūrvakam*. An emendation in the text is therefore suggested and it is hoped that it will help us to explain the verse in a better way. The suggestion is fairly borne out by Āśvalāyana Śrauta Sūtra 8.4.10.11.

46. A CASE OF AV-GLIDE IN THE *TAITTIRĪYA BRĀHMAṆA*

DR. G. B. PALSULE, POONA

The *Taittirīya Brāhmaṇa* 2.4.4.4 contains a form *pro vārata* in the Mantra *prá vepayanti párvatān* etc. Sāyaṇa paraphrases: *pro prakarṣeṇā-vārata dhāvata*. He evidently takes *vārata* as an imperative 2. pl. act. of the root ṛ-with the prefix *ava* (the initial *a* having merged in the preceding *o* of *pro*).

The *Verb Forms of the Taittirīya Brāhmaṇa* by *H. S. Ananthanarayana* (p. 73) gives the form *vārata* under *vṛ* 'cover'.

The present paper tries to show that there is neither the prefix *ava* (>*va*) nor the root *vṛ* in the form under discussion. It tries to explain the form *pró vārata* as coming from *pro ārata* with a *v* - glide developing between the two.

47. COMPARATIVE STUDY OF THE SANDHI-RULES OF ṚK-PRĀTIŚĀKHYA WITH PĀṆINI

DR. V. W. PARANJPE, POONA

The Prātiśākhyas generally deal with the recitation of the Saṁhitā text of the particular school. Ṛk-Prātiśākhya however gives in the beginning the description of the sounds used in Ṛgveda. Then it gives the sandhi rules in detail. Thereafter a chapter dealing with 'Sāmavaśasandhi' which is nothing but the lengthening of a short vowel 'metricausa'. Ṛk-Prātiśākhya then discusses the faults in reciting the Veda. Lastly there comes the information about the metres used in Ṛgveda.

In this paper the sandhi rules of Ṛk-Prātiśākhya will be compared with those of Pāṇini. An attempt is made here to show how the rules taught by Pāṇini are precise and most economical too.

48. UṢAS : THE MUSE OF THE ṚGVEDIC POETRY

VASANT S. PATIL, KOLHAPUR

The Ṛgvedic poetry is essentially lyrical. The Vedic poets worshipped beauty through the worship of Nature.

The Uṣas Hymns occupy a unique place in the Ṛgvedic composition. Vedic scholars have tried to discover the image of Muse in the Ṛgvedic hymns. सूर्या can't be the genius of poetry. The river-goddess सरस्वती is also not associated with the composition of poetry in VI. 61; VII. 95 and 96.

The fact that the Dawn hymns were placed in the earliest period of the Ṛgvedic poetry by M. Müller and Keith, is very significant. Vedic poets must have thought Uṣas as the genius of poetry. Points of similarity between Uṣas and Pratibhā are as follows:

(1) Both are inspirers of fair songs and thoughts.

(2) Uṣas travels round the worlds swiftly; प्रतिभा also can soar anywhere.

(3) प्रतिभा is नवनवोन्मेषशालिनी; the adjective 'नवनवोन्मेष' can as well qualify Uṣas.

(4) Uṣas makes apparent the lovely treasures covered by darkness. She infuses life into the lifeless things as it were; giving form to the formless. Genius also does the same.

(5) Uṣas is the witness of Time; past, present and future; प्रतिभा also can see the things of all times.

(6) Uṣas is the daughter of heaven; Genius is divine: It is God-given.

(7) The etymological study of the words उषस् and प्रतिभा goes to support the same idea: उषस्-derived from √वस् or √उष् (=to shine); प्रतिभा-derived from प्रति+√भा (=to shine). These two appear to be synonymous.

In conclusion, I would like to state that Uṣas is not merely the deity of light but also the Ṛgvedic Goddess of Poetry. Uṣas hymns are not a mere description of the Natural phenomenon but they are, in fact, also an invocation to Muse.

49. CRITICAL EXAMINATION OF SOME READINGS OF THE PAIPPALĀDA SAṀHITĀ (KĀṆḌA II)

(With special reference to D. BHATTACHARYYA's edition)

DR. HUKUM CHAND PATYAL, POONA

An attempt is made in this paper to examine some of the difficult or rather unintelligible readings of the second Kāṇḍa of the Paippalāda

Saṁhitā. The readings of the editions of Barret and Raghu Vira are also compared with those of Bhattacharyya.

We are immensely delighted, indeed, that Volume II, consisting of Kāṇḍas II-IV (Calcutta 1970), has now been completed, even after the sad demise of the learned editor late Professor Durgamohan Bhattacharyya, by his son Dipak Bhattacharya. The findings of Bhattacharyya are phenomenal and of the highest importance for the knowledge of Vedic language and literature. It may, however, be pointed out that one who has dealt with this text from a philological or linguistic point of view has, over and again, been driven to despair.

It is maintained that there are several places where the readings can be improved upon even by applying the critical apparatus of editing.

50. VEDIC ELEMENT IN RĀMĀYAṆA

DR. C. L. PRABHAKAR, BANGALORE

Rāmāyaṇa is a bridge for the literature and culture of Veda and post Veda. It is also a commentary of Veda. The Indian Tradition moreover, considered Rāmāyaṇa to be identical with Veda (*vedaḥ rāmayaṇātmanā*); while Mahābhārata, as a fifth Veda. Uniquely, thus the epics distinguished themselves in relation to Veda. Rāma also is described to be that Supreme Being born, to be known from veda. (*vedavedye pare puṁsi jāte. . . . .*). Thus Rāmāyaṇa and its hero are valued with all vedic dignity and importance in the tradition.

The present paper, therefore, traces to elucidate what is stated above. The discussion is confined to point out the ritual and Philosophy of Veda discernible in Rāmāyaṇa. Incidentally, however the contribution of Rāmāyaṇa is also marked out. The paper aims further to suggest Rāmāyaṇa to be an invaluable work to reflect all that is veda, held in esteem for a hoary past.

51. THE IDEA OF SIN AND VIRTUE IN THE YAJURVEDA

DR. C. L. PRABHAKAR, BANGALORE

Sin and Virtue or *Pāpa* and *Puṇya* are the two ideas which are relative and which formed the bed rock for all religions that had birth, rise and disappearence in the long course of time. Of the two sin denoted fear; virtue a support and strength and inspiration. In fact, these two ideas viz sin and virtue are mentioned already in the ṚV. The ṚV points out sin to

be an extraneous element which, therefore, is washable by certain physical means under the grace of various deities who should be propitiated suitably. The idea of sin, however, mentioned in the ṚV is elaborated to a certain extent in the YV. Efforts are also noted to remove sin and its (direful) influence. The stage, after such course is revealed to be the condition of oneself being pure, an essential trait of the element viz *Puṇya* or of a *Puṇyakṛt*. The YV regarded the sacrifical activity as the best act (*Śreṣṭhatama. . . . Karma. . . .* V. S. I. I.) for the purpose. Further Veda has laid down certain optional rites (*Kāmyeṣṭis*) to avoid or remove sin or any such afflc-tion. The YV also, on the other hand, has paid its attention to prescribing certain rites in respect of attaining the results of *Puṇya*, after due purity because of such performances. In a way, the result of such act is the attain-ment of higher regions (*lokas*) in addition to, of course, the usual benefits gained on earth, contributing to happiness.

The present paper discusses these ideas as found in the YV that specialised sacrifice which aimed to score many benefits. The scope of this paper is limited to the *Saṃhitās* (VS and TS) of the YV only. In case the study is extended to the entire YV and its auxiliary literature, it is hoped, it would be quite rewarding.

52. ऋग्वेदे श्लेषालङ्कारविवेचनम्

प्रह्लाद कुमार, नई दिल्ली

डा. वेलणकरमहोदयैः प्रतिपादितं यद् ऋग्वेदकाव्ये शब्दश्लेषस्तु नास्त्येव । किञ्चार्थ-श्लेषोऽपि क्वचिदुपमानोपमेययोस्साम्यसमुपस्थापनार्थं मनसा कल्पनीयो भवति न तु कवेराग्रह-स्तत्र दृश्यत इति (J. B. B. R. A. S. (Vol. 14) 1938, Similes of Vamadevas, H. D. Velankar) । किन्तु सूक्ष्मेक्षिकया निरीक्ष्यमाणे एवं प्रतीयते यद् ऋग्वेदस्य ऋषयो बहुत्र साभिनिवेशं श्लिष्टैः पदैरनेकार्थाभिधानेन विच्छित्तिं जनयितुमिच्छन्ति । दिङ्मात्रं यथा––

'अनूपे गोमान् गोभिरक्षाः सोमो दुग्धाभिरक्षाः' (ऋ. ९।१०७।९)

इत्यस्मिन् मन्त्रे 'अक्षः' इति पदस्य निवसति क्षरति चेति द्वयर्थाभिधानेन विच्छित्ति-समुत्पत्तिरेव ऋषेरभिमता प्रतिभाति । श्लेषचमत्कार एवात्र भूयान् व्यज्यते । अयं मन्त्रार्थः–– गोमान् (जनः) अनूपे जलप्राये देशे गोभिः सह अक्षः निवसति । अत्र प्रथममक्षः इति पदं 'क्षि निवासगत्योः' धातोः रूपम् । दुग्धाभिः दुह्यमानाभिः गोभिः सोमः दुग्धम् अक्षः क्षरति । अत्र द्वितीयं च अक्षः पदं क्षर् धातोः रूपम् तु०–क्षियति निगमः पूर्वः क्षरति-निगम उत्तरः । अनूपे गोमान् गोभिः यदा क्षियति अथ सोमो दुग्धाभ्यः क्षरति (निरु. ५।१।३)

यद्यप्यत्र 'अक्षः' इति शब्दस्य वारद्वयोच्चारणाद् अर्थद्वयप्रतीतेरेकशब्दाननुपात्तत्वात् श्लेषत्वं न सुतरामुन्नेतुं शक्यं परं 'प्रत्यर्थं शब्दनिवेशः' इत्यभियुक्तसिद्धान्तमङ्गीकृत्योक्तशब्द-

स्यानेकार्थाभिधायकत्वे सामर्थ्यमित्याकलय्य वक्तुस्तात्पर्यवाचोयुक्तेरनुगामितया श्लेषस्वीकृतिः क्षोदक्षमा । इह यदि स्वतन्त्रः श्लेषालङ्कारो नापि मन्येत तथापि--

"वर्षत्यम्बुदमालेयं वर्षत्येषा च शर्वरी"

इतिवत् श्लेषानुप्राणित–आवृत्तिदीपकं नापलपितुमलम् ।

सन्ति केचन वामनादयः प्राचीना अलङ्कारशास्त्राचार्याः येषां मते श्लेषस्य अलंकारान्तरेभ्यः पृथग् विषयता नास्ति । अस्य पक्षस्य खण्डनं दर्पणकारकाव्यप्रकाशकारादाभिः कामं कृतं तथापि स्वतन्त्रस्य श्लेषविषयस्य अत्यल्पविषयता तु केनापि अपलपितुं न शक्या । वेदे तु तस्य स्वतन्त्रस्थितिः लौकिकसाहित्यापेक्षयाऽप्यल्पीयसी । अतो येषु स्थलेषु श्लेषोऽन्यालङ्काराणां प्रतिभोत्पत्तिहेतुर्भवति तानि स्थलान्येव प्रायः श्लेषालङ्कारस्योदाहरणत्वेनोपस्थाप्यन्ते तत्रापि श्लेषस्याङ्गभूतत्वात् ।

53. BHṚGU AND THE BHṚGUS IN THE VEDIC AND THE POST-VEDIC LITERATURE

DR. V. G. RAHURKAR, POONA

The paper discusses the etymology of the word *Bhṛgu* and takes a survey of the role of the race of the *Bhṛgus* in the Vedic, Epic and the Post-Vedic sources.

An attempt is made to solve the problem of the cradle of the race of *Bhṛgus* and controversial theories about the entry of the race in India are discussed.

There seems to be no doubt that *Bhṛgu* was a real person of historic antiquity. The *Bhṛgus* are unquestionably an interesting clan. The members of the *Bhṛgu* and the *Aṅgiras* families formed a unity for all practical purposes. It appears that they championed their cause among the masses, particularly with the help of the Atharvaveda. They were jointly responsible for the final redaction of the Mahābhārata.

They seem to have migrated to this country from Balkh or North Kirghiz and to have dispersed later on in South India. They seem to supply the connecting link between the Semitic and the Aryan element. Their account unravels many points of comparative mythology, religion and philosophy. It is quite natural that the claim of this ancient race upon the attention of the learned public arises prominently from the fact of their intricate and interesting connection with the early history and cultures of all ancient civilised races.

54. AN APPRECIATION OF THE FIRST PRAPĀṬHAKA OF THE TAITTARĪYA ĀRAṆYAKA

H. L. RAMASWAMY, SIDDAGANGA, (TUMKUR DIST.)

Out of the ten prapāṭhakas in the Kṛṣṇa Yajurveda Āraṇyakas, the first one, known as Aruṇa is commonly recited to propitiate the Sun God. "Sūryanamaskāra" performed with devotion reciting Aruṇa and Mahā Saura of Ṛg Veda is believed to alleviate the distress of the devotees and cure them from ailments.

This Prapāṭhaka consisting of 32 Anuvākas and 130 Hanus has a thrilling effect on the mind of the person reciting it with proper accentuation in the traditional manner. An attempt is made to appreciate the various descriptions, dialogues, philosophical truths etc., contained in this Chapter with reference to Sāyaṇa's commentary.

It is learnt that the Taittarīya Āraṇyakas with all its grandeur seem to have not been translated into English. It is high time that attempts should be made to bring to light the hidden meaning of all the ten prapāṭhakas of the Āraynakas of the Kṛṣṇa-Yajurveda.

With this aim in view a brief analysis of the First Āraṇyaka is given by the author for the benefit of the Vedic students.

A summary is given at the outset. The conditions prescribed even for a study of the Āraṇyaka are detailed. The manifestation of the world as described in this Chapter is enunciated, including the dialogue contained within. Some of the peculiar passages which have rich meanings and as interpreted by Sāyaṇa are given. The context in which the several famous Mantras are recited and their significance is elucidated in some cases.

Finally a view, that Vedic lore, when studied deeply would in no way be inferior to the Classical literature is expressed.

55. VEDIC COMPOUNDS CONTAINING SATĀS

DR. RAM GOPAL, CHANDIGARH

In the Vedic language there are three peculiar compounds, viz. *Sató-mahat*, *Sató-vīra*, and *Sató-bṛhat*, which contain *Satás* as their first member. There is a wide divergence of views among Vedic scholars both ancient and modern in regard to the interpretation of these compounds, and almost all differences of opinion in this respect relate to the explanation of the first member *Satás*. Veṅkaṭamādhava and Sāyaṇa, who explain *Sató-mahāntas* occurring in ṚV. VIII, 30,1 as "those who are greater than all existing things", consider *Satás* to be an ablative singular of *Sát* "existing."

Sató-vīrās occurring in ṚV. VI, 75,9 as well as in the later Saṃhitās is variously explained. Veṅkaṭamādhava, Uvaṭa and Mahīdhara who explain *Sató-vīrās* as a Tatpuruṣa compound, regard its first member *Satás* as a genitive singular of *Sát*, whereas Sāyaṇa considering it to be a Bahuvrīhi compound construes *Satás* as a synonym of *Prāpta* "attained" in accordance with the Nirukta III, 20, and *Vīra* as a synonym of *Vīrya* "strength" without any justification.

In order to offer a uniform explanation of *Satás* in all such compounds, Roth assumes the existence of an adverb *Satás* meaning "equally" and derives it from *Sa*, the shortened form of *Sahá* or *Samāna*, with the addition of the secondary suffix *tas*. Accordingly he explains *Sató-mahat*, *Sató-vīra* and *Sató-bṛhat* as "equally great", "equally manly" and "equally high" respectively. Most of the modern scholars, such as Grassmann, Geldner, Monier-Williams, Peterson and Renou, follow Roth in the explanation of these compounds. But such an explanation of *Satás* is not supported by Vedic usage and grammar. There is no positive and irrefutable evidence about the use of *Satás* as an indepedent adverb in Sanskrit. The use of *Sa* as a substitute for *Samāna* or *Sahá* is confined to the first member of compounds and there is no evidence of its use as a stem for the formation of words with secondary suffixes. Nor does Sanskrit grammar allow any such formation. Moreover, the meaning "equally" assigned to *Satás* by Roth does not fit into the context of all the three compounds, especially of *Sató-bṛhan* occurring in T. Br. II, 7,18,5.

In the opinion of the present writer, the first member *Satás* is an ablative singular of *Sát* "existence" and the ablative case is here used to express "reason", as warranted by Vedic usage and Pāṇinian grammar. In these *Aluk* compounds the first member *Satás* qualifies the second member which is an adjective. Thus *Sató-mahāntas* and *Sató-vīrās* signify "great by reason of existence" and "brave by reason of existence" respectively. It implies that "they are great or brave on account of their mere existence without any extraneous factors". In essence it means that "they are great or brave by nature", as suggested by Sāyaṇa on T. Br. II, 7, 18, 5. Such an explanation of *Satás* suits the context of all these compounds.

56. दर्शपूर्णमासयाग में सांस्कृतिक प्रवृत्तियाँ

श्रीमती उर्मिला रुस्तगी, दिल्ली

आधुनिक युग में यज्ञों को नीरस, निरर्थक, तथ्यहीन तथा पुरोहितों के खाने-पीने का ढंग ही माना जाता रहा है। कुछ अंश तक ऐसा कहना मान्य हो सकता है परन्तु सभी दोषों को यज्ञों पर थोपा जाना सह्य नहीं है । वास्तविकता तो यह है कि यज्ञों के अन्त में झांकने वाले

मस्तिष्क बहुत कम हैं। कुछ अंश तक यह सत्य है कि यज्ञों की अनुष्ठान-विधियाँ जटिल हैं अपिच, यज्ञों के अप्रत्यक्ष फल के (दर्शपूर्णमासाभ्यां सवर्गकामो यजेत) के विषय में कुछ निश्चित नहीं कहा जा सकता। परन्तु यज्ञों को निरर्थक तथा तथ्यहीन कहकर ठुकराया नहीं जा सकता। यज्ञ-नियमों के सूक्ष्म निरीक्षण तथा विश्लेषण के पश्चात् हमें प्राचीन सभ्यता तथा संस्कृति का पता चलता है। हवि-यज्ञों के प्रकृति याग दर्शपूर्णमास का अपना सांस्कृतिक महत्त्व है जो यज्ञों की गहनता को स्पष्ट करता है।

प्राचीन समय से ही यज्ञ, तप का रूप माने जाते थे और यह सत्य भी है। यज्ञ के लिए दीक्षित यजमान के लिए यज्ञ के दिन नियमित भोजन करना, असत्य भाषण न करना, रात्रि जागना, पत्नी से अलग सोना तथा यज्ञ में शान्ति स्थापित करना ये सभी नियम यजमान की तपस्या के परिचायक हैं। एक ओर ये नियम यदि यजमान को सक्रिय बनाते हैं तो दूसरी ओर उसकी मानसिक शुद्धि के भी कारण हैं। मानसिक शुद्धि के साथ-साथ यज्ञ में शारीरिक तथा भौतिक शुद्धि का भी पूर्ण ध्यान रखा जाता था। यजमान के द्वारा स्नान करना, बाल तथा नाखून कटवाना, तेल अञ्जन आदि का प्रयोग करना ये सभी शारीरिक शुद्धि के द्योतक हैं। अपिच, विभिन्नकर्मों के द्वारा हस्त प्रक्षालन, मुखप्रक्षालन, प्रोक्षणी, कर्म पवित्रों का प्रयोग, यजमान-पत्नी के द्वारा बिना श्वास लिये आज्य की ओर देखना तथा दात्र और स्रुचों का अग्नि पर तपाना ये सभी कर्म (नियम) स्पष्टरूपेण भौतिक शुद्धि के परिचायक हैं।

इसके अतिरिक्त यज्ञ-नियम विधायक पुरोहितों के सूक्ष्म निरीक्षण तथा विद्वत्ता का परिचय देते हैं। यज्ञों में यत्र तत्र वैज्ञानिक तत्त्व दृष्टिगत होते हैं।

बौ० श्रौ० (२४-२३) के मतानुसार शाखाहरण कर्म में अध्वर्यु गाय की पहुँच की ऊँचाई वाली शाखा को ही काटें। इस नियम में वृक्षों के विकास तथा अध्वर्यु की सुविधा को ध्यान में रखा गया है। अन्यच्च पुरोहित बहुत ही सहृदय होते थे। वत्सापाकरण कर्म के निमित्त पर्णयुक्त शाखा का लाना, अध्वर्यु के द्वारा दूध तथा बर्हि को जंगल से लाकर विश्राम करने के बाद ही वेदि पर रखना, बर्हि काटते समय कुछ घास पशुओं के निमित्त छोड़ना इत्यादि नियम व्यक्ति की सहृदयता को बतलाते हैं। सौन्दर्य भावना भी उन लोगों में पूर्णरूप से विद्यमान थी। पर्णयुक्त हरी शाखा का लाना वेदि पर दर्भ बिछाते हुए रिक्त स्थान न छोड़ना पवित्रों के लिए दर्भों का बराबर लम्बाई में काटना, वेदि को स्त्री का रूप देना,—इन सभी नियमों में सौन्दर्य भावना छिपी हुई है। यद्यपि पुरोहित वर्ग में ये गुण थे परन्तु वे यजमान तथा अन्य जातियों पर अपना आधिपत्य रखते थे। यजमान की सुख समृद्धि सब पुरोहित के हाथ में होती थी। उदाहरणार्थ शाखाहरण कर्म में अध्वर्यु यदि यजमान को पशुमान् चाहे तो पर्णयुक्त और अंकुरयुक्त शाखा लाए और यदि पशुहीन चाहे तो अपर्ण तथा शुष्काग्र शाखा लाये। अपिच, अध्वर्यु का अब्राह्मण के साथ वार्ता निषेध और यजमान का ब्राह्मणों को देकर भोजन करना—यह सभी ब्राह्मणों की स्थिति को दृढ़ बनाते हैं। इसके अतिरिक्त वर्ग भेद के प्रारंभिक संकेत भी हमें दर्शपूर्णमास याग में मिलते हैं। विभिन्न वर्गों के यजमानों के लिए यज्ञ संकल्प कर्म तथा हविष्कृत आह्वान कर्म में उच्चारणार्थ भिन्न-भिन्न मन्त्र प्रतिपादित हैं। अपिच श० ब्रा (१.१.४.१२.) में शूद्र को यज्ञ करने का अधिकार दिया गया है। जबकि बौ० श्रौ० (२४.२१) के मत में यज्ञ का उच्छिष्ट भी शूद्र को नहीं दिया जाता; बै. शा. श्रौ. (५.६) के अनुसार रथकार भी यज्ञ कर सकता है।

यज्ञों में देवता सर्वस्व थे और यजमान देवताओं को देकर ही भोजन करता था। दर्शयाग के मुख्य देवता अग्नि, विष्णु तथा इन्द्राग्नि और पूर्णमास के मुख्यदेवता अग्नि तथा अग्निषोम के अतिरिक्त इन यागों में वैमृध-इन्द्र-नारायण, निर्ऋत, रुद्र तथा वायु का उल्लेख है। इन सभी में अग्नि का स्थान प्रमुख है क्योंकि यजमान की अनुपस्थिति में अध्वर्यु यजमान की सभी हवियों को अग्नि के लिए अर्पण करता है। देवताओं के साथ साथ पितरों को भी इन भागों में नहीं भुलाया गया है। अमावस्या में पिण्ड-पितृयाग का अनुष्ठान तथा अवशिष्ट प्रोक्षणी जल को पितरों के लिए हवि रूप में वेदि की श्रेणियों के मध्य में फेंकना इसी बात का परिचायक है। कुछ न खाने वाले यजमान के देवता भी पितर ही होते हैं ऐसा नियम उपलब्ध है।

दर्शपूर्णमासयाग में नारी का भी अपना स्थान है। वेदि को नारी जैसा बनाना, यज्ञ में उच्छिष्ट भोजन यजमान पत्नी को ही देना, पत्नी संनहन कर्म में मुंज की मेखला बाँधकर उसे यज्ञ के लिए संनद्ध करना, हवि कूटने पीसने का कार्य दासी के द्वारा किया जाना—ये सभी नियम नारी को यज्ञ का एक अङ्ग सिद्ध करते हैं। अतः स्पष्ट है कि यज्ञों की अपनी एक स्वतन्त्र सत्ता है तथा उनका अपना एक बहुमूल्य सांस्कृतिक महत्त्व है जिसे किसी भी कीमत पर नहीं भुलाया जा सकता है।

57. तैत्तिरीयसंहिता में बृहस्पति

कुमारी सरस्वती सारस्वत, दिल्ली

तैत्तिरीय संहिता में बृहस्पति के स्वरूप का विकास दिखाई देता है जिससे इस देवता के पौराणिक स्वरूप के साथ सम्बन्ध स्थापित करने में सहायता मिलती है। तैत्तिरीय संहिता में बृहस्पति के विविध स्वरूपों में से एक यह है कि उन्हें यज्ञ की रक्षा करने वाला बताया गया है और उसकी यह विशेषता ऋग्वेद में अप्राप्य है। तैत्तिरीय संहिता में बृहस्पति को यज्ञ में सक्रिय भाग लेते (सोम का सेवन करते) दिखाया है। एक अन्य मन्त्र में वे यज्ञ की वेदी बनाने में सहायता करते हुए वर्णित हैं जिसमें ईंट की स्थापना इन्द्र, अग्नि और बृहस्पति द्वारा होती है। कहीं उन्हें यज्ञ का विस्तार करने वाला, कहीं यज्ञ की रक्षा करने वाला, कहीं यज्ञ की अविच्छिन्नता से संगठन करने वाला कहा है। यज्ञ में होने वाली त्रुटि के संशोधन व पूर्ति के लिए भी बृहस्पति की प्रार्थना की गई है। बृहस्पति यजमान की आत्मा को उच्च व जागृत होने की प्रेरणा देते हैं इसीलिए उन्हें औद्ग्रभण आहुति अर्पित की जाती है। वे बौद्धिक तथा शारीरिक शक्ति का विकास करते व उच्च होने की प्रेरणा देते हैं। बृहस्पति वाक् शक्ति के भी प्रेरणा स्रोत हैं। ऋग्वेद में उनका यह स्वरूप अप्रत्यक्ष शब्दों में है, परन्तु तैत्तिरीय संहिता में स्पष्टतया बृहस्पति को वाणी का प्रेरक माना है। उन्हें गायत्री का भी विजेता कहा गया है। बृहस्पति ब्रह्मवर्चस् के दाता हैं इसलिए उन्हें श्वेतपशु की हवि अर्पित की जाती है। वे केवल बाह्य तेज के ही नहीं अपितु आन्तरिक तेज या ज्ञान के भी देने वाले हैं। तैत्तिरीय संहिता में बृहस्पति को ब्रह्मा के रूप में भी चित्रित किया है। ब्रह्मा से अभिप्राय ब्रह्मा-पुरोहित या ब्रह्मा प्रजापति दोनों से हो सकता है। कई बार बृहस्पति को देवों की ब्रह्मशक्ति भी कहा गया है। बृहस्पति इसके अधिपति हैं और यजमान इसे प्राप्त करने

के लिए बृहस्पति से प्रार्थना करता है। ब्रह्मशक्ति से यजमान अन्न, पशु, धन, यज्ञ, सन्तान आदि की प्राप्ति करता है। तैत्तिरीय संहिता में बृहस्पति का सम्बन्ध सर्वोच्च दिशा से दिखाया गया है। बृहस्पति से सम्बन्धित देवगण उपरिषद् हैं जिससे ज्ञात होता है कि बृहस्पति का सम्बन्ध ऊर्ध्व दिशा से है। इससे देवों में बृहस्पति की सर्वोत्तम स्थिति ज्ञात होती है। और वह सर्वोत्तम स्थिति है परम ब्रह्म की। अतः तैत्तिरीय संहिता से बृहस्पति के परम ब्रह्म होने की भी पुष्टि होती है।

58. ON THE AUTHORSHIP OF A TAITTIRĪYA-ĀRAṆYAKA COMMENTARY ASCRIBED TO SĀYAṆA

DR. NILMADHAV SEN, POONA

The Taittirīya-Āraṇyaka (TĀ) has two commentaries: one ascribed to Bhaṭṭa Bhāskara and the other to Sāyaṇa, the celebrated commentator of the Ṛgveda and several other Vedic texts. Like any other Brāhmaṇa or Āraṇyaka, TĀ contains many citations from earlier Vedic texts. "Sāyaṇa's" commentary on some such passages has been compared with that of the corresponding passages of the earlier Vedic texts, and on the basis of such comparison it is held that the great scholar Sāyaṇa cannot be the author of this commentary on TĀ. Indeed, the author seems to be a rather immature scholar who was not even aware of the role of accent for Vedic exegesis.

59. THE DATE OF ṚGVEDA

S. N. SHARMA, JAMMU

Indian tradition regards vedas as eternal and Apauruṣeya. In Ṛgveda itself, the vedas are said to have originated from the sacrifice:

तस्माद्यज्ञात्सर्वहुतः ऋचः सामानि जज्ञिरे।

छन्दांसि जज्ञिरे तस्माद्यजुस्तस्मादजायत ॥ ऋग् १०.९०.९

But as regards the age of Ṛgveda the scholars have differed considerably. In this paper, it has been my endevour to ascertain its date from the point of view of:

(i) Linguistic data,
(ii) Geographical conditions,
(iii) Archaeological finds and
(iv) Astronomical evidence.

60. THE CONTRIBUTION OF THE BRĀHMAṆAS TO THE ETHICAL IDEAS

DR. T. R. SHARMA, NEW DELHI

The Brāhmaṇas are generally supposed to be the works mainly dealing with the cult of sacrifice but they have also made their contribution towards the development of ethical ideas. The Brāhmaṇas have not yet been studied from ethical points of view. The ethical ideas of the Brāhmaṇas are sometimes represented in the interpretation of the Vedic gods and at times they make direct reference to the ethical elements. The Brāhmaṇas while laying down the rules for the ritual, sometimes speak of some ethical values—values which are indirectly connected with the instruments of the ritual. Speaking truth is highly praised whereas telling a lie is highly condemned. Truth is identified with Dharma. Brahmacarya is very much praised. Pride is condemned. Telling a lie diminishes one's grandeur. Stealing, robbery and abusing are condemned. Though the Brāhmaṇas do not represent highly developed moral and ethical system in themselves; yet they have made their own little contribution to the ethical ideas of India—mainly in stressing the need of speaking the truth and more so during the period of performance of sacrifice.

61. AṢṬAKA VAIŚVĀMITRA

UMESH CHANDRA SHARMA, ALIGARH

Aṣṭaka Vaiśvāmitra is the seer of the *ṚV* X. 104 and is said to be the son of Viśvāmitra. He has been variously mentioned in the *Brāhmaṇas*, the *Sūtras*, the *Mahābhārata* and the *Purāṇas*. All these details about Aṣṭaka have been critically discussed in this paper and an attempt has been made to arrive at certain valuable conclusions.

62. प्रातिशाख्ये रेफसन्धिः

अयोध्यानाथ शास्त्री, बर्दवान

प्रातिशाख्ये क्षैप्र-प्रश्लिष्टप्रभृतीनां बहूनां सन्धीनामुल्लेखो वर्तते, तत्रान्यतमोऽयं रेफसन्धिः । तत्र विसर्गस्य रेफविकृतयो रेफभिन्नविकृतयश्च प्रतिपादिताः । परन्तु येषां विसर्गाणां रेफरूपा विकृतयो भवन्ति त एव विसर्गा रेफिनो रिफिता वा कथ्यन्ते । तथाचोक्तं शौनकेन ऋक्प्रातिशाख्ये–सर्वोपधस्तु खरघोषवत् परो रेफं रेफी ते पुना रेफसन्धयः (४।२७) इति । तथा हि–'प्रातरग्निं प्रातरिन्द्रं हवामहे (ऋ. ७।४१।१), 'अग्निरस्मि जन्मना जातवेदाः'

(ऋ. ३।२६।७), 'शन्नो देवीरभिष्टये' (ऋ. १०।९।४), 'प्रातर्मित्रावरुणा' (७।४१।१), इत्यादीनि तत्र निदर्शनानि । तदर्थं 'प्रातः' 'भाः' प्रभृतीनां शब्दानां विसर्गान्तत्त्वं कल्प्यते प्रातिशाख्ये । पाणिनीयमते रेफसन्धीनां प्रयोजनीयतैव न विद्यते, प्रातरादीनामव्ययानां रेफान्तत्वाभ्युपगमात् ।

'अग्निरस्मि जन्मना' (ऋ. ३।२६।७), 'पूर्वीरहं शरदः' इत्यादावपि उष्मा रेफी पञ्चमो नामिपूर्वः (ऋ. १।१७९।१), इत्यादिना इकारोकारादिनामिसंज्ञकेभ्यः स्वरेभ्यः परेषां विसर्गाणामपि रेफित्वमुपपादितम् । पाणिनीयमते तु तेषामपि रेफान्तत्वं स्वीक्रियते, विभक्ति-सकारस्य ('ससजुषो रुः' ८।२।६६), इत्यनेन रुत्वे सति तेषां रेफान्तत्वाविगमात । अस्म्यादि पदसाभिध्येन वर्णोच्चारणानावरूपविरामविरहसत्वेन तेषु सर्वत्रैव 'खरवसानयोर्विसर्जनीयः' (८।३।१५), इत्यनेन रेफस्थानिकविसर्गस्तु नितरामसम्भाव्य एवेति न तन्मते रेफसन्धीनां प्रयोजनीयतेति विभावनीयम् ।

शौनकीयप्रक्रिययासह पाणिनीयप्रक्रियायाश्च समीक्षणं विहितमस्मिन् संक्षिप्ते निबन्धे । तत्र तयोर्लाघव-गौरवचर्चा च कृता विद्यते इति ।

63. MORE LIGHT ON VEDIC PANTHEON

DR. R. S. SHIVAGANESHA MURTHY, MYSORE.

The paper intends to show briefly that the Brāhmaṇas are of much help in understanding such non-ritualistic topics as philosophy, theology etc. also. The Vedic duties are explained as it were, in the Brāhmaṇas. The very many approaches in interpreting the vedic duties are only partial, though not totally valueless. The basis for an over-all view or a cosmic view could be found in these texts.

The essay provides short notes on the deities—Prajāpati, Agni, Indra, Varuṇa, Pūṣan, Rudra, Pitṛs and Deva-Asura episodes as depicted in the Brāhmaṇas.

64. THE THREE DIMENSIONS OF ṚGVEDIC VERSIFICATION

B. K. SHIVARAMAIAH, MYSORE.

Chandas as metre, and a verse in general refers to the metrical compositions of the Veda, and is also associated, according to Max Muller, with the earliest Vedic period of creative work and called *chandas* period. Ṛgvedic compositions are covered by metres, which, while aiding versification have given to it three dimensions, namely (i) a set number of syllables; (2) a somewhat fixed order in the alternation of light syllables (*laghu*) and heavy syllables (*guru*); and (3) pitch-accent. These harmoniously blended constituents

of Ṛgvedic versification are called here its three dimensions a study of whose nature forms the subject-matter of this paper.

'Verse' happens to be the fundamental unit of Ṛgvedic metrical compositions. In the first place, it is syllable-oriented inasmuch as its structure mostly depends upon the set number of syllables, as for example the *Gāyatrī*, the *Triṣṭubh*, the *Jagatī* and the *Dvipadā Virāj*. In this sense, Ṛgvedic metres are called *akṣaravṛttas*; the word *vṛtta* stands for rhythm, and as such it may be said that a simple rhythm is provided by this aspect of Ṛgvedic versification.

Then, there is the internal form or rhythm brought about by alternation of light and heavy syllables, as another aspect. Its value lies in adding to the rhythm of the verse as a spontaneous accompaniment of syllables. This aspect, and the one mentioned above are said to come under the music of sound-variation.

The accent, as the third dimension, has been the most important constituent. Since it is brought about by voice-modulation, the accent, with its three degrees of pitch, namely *udātta*, *anudātta* and *svarita*, is intended to make Ṛgvedic versification musical, but not music. It has its inflence on meaning also, and its emotional appeal in the context of a sublime religious experience is immense. It is significant that in the course of the gradual transformation of Vedic metres into classical Sanskṛit metres, the music of voice-modulation is not only transferred to the Sāmaveda for being developed, but also omitted from the former, which came to retain only the other two aspects in their more standardized form. This clearly shows that out of the three dimensions of Ṛgvedic versification mentioned above, the voice-modulation of the pitch-accent paves the way to post-Vedic Aryan music, while the set number of syllables on the one hand and the alternation of syllabic quantities in a somewhat fixed order on the other, to the more standardized, rhythm oriented Classical Sanskṛit metres.

65. A STUDY IN GOBHILA GṚHYASAṄGRAHA

K. S. SHUKLA, BHAVNAGAR.

The author himself claims to be the son of Gobhila in verse No. 95 of second Prapāṭhaka but the contents show that he is not the direct heir of the sage. Difference in the language, matter and the spirit go to prove a long break of years. The work seems to be more or less of the type of a metrical Smrti and as such it forms an affinity with them and not with the Gṛhya Sūtras. The names of the fire and its flames accord well with the Tantric ideas rather than with the Vedic. The explanations for Samidhas, Śruvā, Altar, the utensils to be used, enkindling, time for offering oblations, Brahma,

Vistor etc. show that the work is of the nature of an explanatory note rather than an independent authentic one. Still, however, the niceties are not lacking. Some original comparisions and explantions make the work an important compendium. The process for the Sacred thread, the preparation and testing of Madhuparka, the importance of a Brahmin knowing Sāmaveda and the decision at the end with regard to the rites not obtainable in one's Vedic Manuals are really decisive factors useful for all. The work thus serves an important purpose.

66. ĀŚVALĀYANA AND ŚĀṀKHĀYANA ŚĀKHĀS OF THE ṚGVEDA

DR. A. D. SINGH, JODHPUR

The present paper deals with Āśvalāyana and Śāṁkhāyana Śākhās of the Ṛgveda which could not be procured so far and have been presumed as to be lost.

Ṛgveda, the earliest literature in Indian Culture was accompanied with 21 Śākhās during the time of Patañjali and later on the same remained to have only 5 Śākhās at the time of the Caraṇavyūha (I.8) as Āśvalāyana, Śāṁkhāyana, Śākala, Bāṣkala and Māṇḍūkāyana. But among these five also only one 'the Śākala' is available at present and other four branches have been lost, is the view of scholars.

But the Āśvalāyana and Śāṁkhāyana of remaining these four branches are preserved in the Rajasthan Oriental Research Institute Jodhpur. Previously these were in Alwar collection, Rajasthan, the personal library of His Highness Mahārāja Savāi Vinay Singh and which were procured by him from Ahmadnagar. These two branches of the Ṛgveda also have been mentioned by Peterson and Pt. Bhagavaddatta. But these two scholars could not go through the mansuscripts and therefore, the contents of these Śākhās are still remaining in deep obscurity.

These two Saṁhitās are accompanied with their Pada-texts. Both texts are arranged according to Aṣṭaka-krama and are available in eight parts. The Āśvalāyan is having two copies of Saṁhitā and Pada-texts separately while the Śāṁkhāyana has only one copy of each. All these manuscripts have different copy-writers, bear different times and places of writing. But there is complete resemblance between the Saṁhitā-text and Pada-text and this also prove their authenticity. The oldest manuscript among these is the Saṁhitā-text of the 8th Aṣṭaka of the Śāṁkhāyana as Vikrama era 1659.

(a) Pecularities of these manuscripts: (i) There occurs frequent use of 'dvittvas' in both the Śākhās,

(ii) But the occurance of these 'dvittvas' is more in the Āśvalāyana.

(iii) There is a regular dropping of 'c' (च्) in the combination of 'cch' (च्छ्) in both Śākhās.

(iv) Only in the Āśvalāyana, sometimes 'y' (य्) is used in place of 'j' (ज्).

(v) There is a regular absence of 'Avagraha (S) in place of अ after ए and ओ in both.

(vi) Only the Śāṁkhāyana inserts 'Avagraha' (S) regularly before vowels in the Saṁhitā-text.

(vii) The Śāṁkhāyana alone presents the 'Anukramaṇī' of Vargas in the end of each Adhyāya and thus helps in knowing the number of Vargas.

(b) Pada-Text: There is a very remarkable difference between these Śākhās in Pada-text while separating the two members of a compound. The Śākala is having only one method for separating the members of compounds as the use of 'Avagraha (S), the Āśvalāyana has two methods as the Avagraha and the figure 2, while the Śāṁkhāyana is having three methods for this purpose as the use of Avagraha, the figure 2 and Zero (0). Where the second member of the compound is 'Iva' (इव) there Śāṁkhāyana uses Avagraha, where first member ends in Visarga. (:), there uses figure 2, and where both the members are separate, having no euphonic change, there it uses Zero (0).

(c) Texts: There are some instances where these Śākhās have difference in their readings.

(d) The Number and order of Mantras: There is much difference in the number of mantras and also sometimes the same order of mantras has not been followed in all. There are some mantras which have been accepted as Pariśiṣṭa or Khila in one Śākhā, the same has been admitted as original in other Śākhās.

The 64th Adhyāya of the Śākala ends with varga 49, while the Śāṁkhāyana with varga 63 and the Āśvalāyana ends with varga 64. The Śākala Śākhā ends with Saṁjñāna Sūkta as 'Samānī va Akūtir——yathā vaḥ Susahāsati' having four mantras. According to the Caraṇavyūha the Bāṣkala also ends with the same Saṁjñāna Sūkta but having 15 more mantras, 'Tacchaṁyorāvṛṇīmahe——śaṁ catuṣpade' as the last mantra. But the Āśvalāyana and Śāṁkhāyana having these 4+15=19 Mantras, of the Saṁjñāna as Bāṣkala add 6 vargas more of the mahānāmṇi-ṛks ending with 'namo Brahmaṇe——Viṣṇava mahate karomi.'

67. AN INTERPRETATION OF MADHAVĀCĀRYA ON *TRIṆI PADĀ VICAKRAME* (R. V. 1.22.18)

ANANT SHARAN TIWARI, POONA

The paper intends to take into account and deal with the verse (R. V. I. 22. 18) depicting the three strides of Viṣṇu and examines the pure Ādhyātmika interpretation offered by Śri Mādhavācārya. While much has been read and written by the scholars of East and West alike, right from the age of Yāska up to modern period, no effort has been made to deal with the philosophical significance of these three strides. As a preliminary to descend on the central point, the various views offered by the ancient scholars e.g. Śākūpaṇi and Aurṇavābha and modern scholars e.g. *Maxüller*, *Whitney*, *Macdonell* and *Gonda* etc. has also been referred. It is then shown how Mādhava interprets the three strides of Viṣṇu in a philosophical sense and proves that they are above the ordinary natural phenomena.

68. ELEMENTS OF POETRY IN THE ṚGVEDA

DR. MAHENDRA KUMAR VARMA, POONA

Ānandavardhana, while propagating his theory of dhvani, states that although dhvani existed in poetry even before him, it was not educed—

तस्य हि ध्वनेः स्वरूपं सकलसत्कविकाव्योपनिषद्भूतमतिरमणीयम् अणीयसीभिरपि चिरन्तनकाव्यलक्षणविधायिनां बुद्धिभिरनुन्मीलितपूर्वम्. . .

(Dhvanyāloka, Vṛtti to Kārikā 1.1)

Similarly, in my opinion, the poetic elements of dhavni, rasa and alaṅkāra (although discerned, named and developed by classical rhetoricions) do exist in the form of tiny seeds or molecules in all good poetry of the past including that of the Ṛgveda.

For example, light, but distinct, marks of karuṅa-rasa are to be perceived in the Ṛgvedic hymn 10.34 where the defeated gambler laments over his misdeed and the loss that he has suffered due to gambling.

But clearer are the marks of vīra-rasa in the Ṛgvedic poetry, because the Āryans were a heroic race. Naturally, they made their chief god, Indra, an emblem of heroism. The Ṛgveda (8.45.4) narrates that as soon as Indra was born, he took arrow in his hand and asked, "Tell me, mother, who are the violent ones and who are much talked about?" Consequent to this, a search for the marks of bhāva-dhvani is natural.

The climax of the poet's love for the deity, Indra, is in the Ṛgveda, 8.96.4, where he proclaims—

मन्ये त्वा यज्ञियं यज्ञियानां मन्ये त्वा च्यवनमच्युतानाम् ।
मन्ये त्वा सत्वनामिन्द्र केतुं मन्ये त्वा वृषभं चर्षणीनाम् ॥

In the verse, 2.11.7, the poet narrates, "When Indra's fast steeds sounded the coming of the rains, the even earth swelled". Without doubt, the poet is desirous of expressing that when the earth heard the thunder and knew that it would receive the long-awaited rains, it puffed up with joy and thus here puffing of the earth suggests harṣa.

One may as well throw a glance at the following verse full of poetic suggestion—

उत वा यस्य वाजिनोऽनु विप्रमतक्षत ।
स गन्ता गोमति व्रजे ॥ १.८६.३ ॥

This means that when the sacrificer pleases the Maruts, then he comes to possess plenty of cattle; and whenever he enters the cow-shed, it is studded with kine. Now, cows were in those days the indicators of a man's prosperity. Hence, by virtue of 'gantā' gomati vraje', the vastu-dhvani is that the sacrificer becomes prosperous for ever.

These examples (and others treated in the paper) indicate that there do exist in the Ṛgvedic poetry tiny seeds of rasa, dhvani and alaṅkāra. The Ṛgvedic examples may not be at once clean and sparkling as those quoted by Ānandavardhana and others; still these definitely have a poetic beauty, simple yet remarkable: just as when Satyaśravas proclaims—

एषा शुभ्रा न तन्वो विदानोर्ध्वेव स्नाती दृशये नो अस्थात् ।
अप द्वेषो बाधमाना तमांस्युषा दिवो दुहिता ज्योतिषागात् ॥ ५.८०.५ ॥

69. THE ETYMLOGIES RELATING THE METRES AND THE MELODIES IN THE ŚATAPATHA BRĀHMAṆA

SHRIMATI NARGIS VERMA, DELHI

The Etymologies in the Śatapatha Brāhmaṇa, revolve mainly round the flux of the sacrifice but along with the sacrifice, they relate other subjects also such as the creator and the creations; the gods, the sages and the demons; the flora and fauna; the metre and the melodies and so forth. In the present paper, the study is limited to the Etymologies relating the Metres and the Melodies only due to lack of space and time.

The Etymologies in the Śatapatha Brāhmaṇa that reveal the names of the metres and the melodies as their subjects, are very small in number. Still their study and importance is inevitable to comprehend fully the nature and the performance of a particular ritual or sacrifice. The integeration of the sacrifice with the metres and the melodies is conspicuous inasmuch as the performance of a sacrifice is not feasible without the chanting of the

mantras and the melodies that are metrical in tone. The category, thus, includes the names of the metres in general and in particular as well. In other words, the etymologies that deal with the chants, the sāmans, the metres and the like, are to be studied in this group. The Śatapatha Brāhmaṇa comprises of the Etymologies of four hundred and twenty two words in all. Of which, the etymologies that relate the metres and the melodies, as their subjects, are of twenty six words only. But the etymologies of even a small number of words, are sufficient to depict the nature and the characteristics of the etymologies of that period.

An alphabetical list of such words, the etymologies of which reveal the metres and the melodies as their subjects, is as follows:

(1) Atichandas (अतिछन्दस्)—the name of a metre.
(2) Abhīvartaḥ (अभीवर्तः)—the name of a particular sāman.
(3) Aṣṭākṣarā (अष्टाक्षरा)—Octosyllabic Gāyatrī.
(4) Asrīvayaḥ (अस्रीवयः)—the name of a particular metre.
(5) Āśuḥ (आशुः)—the name of a sāman that brings speedy result.
(6) Ukthaḥ (उक्थः)—A hymn of praise, the name of a sāman.
(7) Udgeethaḥ (उद्गीथः)—the chanting of the Sāmaveda.
(8) Ṛk (ऋक्)—A hymn, a mantra of the Ṛgveda.
(9) Gāyatrī (गायत्री)—the name of a sacred metre.
(10) Gnāḥ (ग्नाः)—an epithet of metres.
(11) Chadiścchandas (छदिश्छन्दस्)—the covering metre.
(12) Chandas (छन्दस्)—the general term for metres.
(13) Jagatī (जगती)—the name of a metre.
(14) Nivid (निविद्)—the name of certain mantras.
(15) Paṅktiḥ (पङ्क्तिः)—the name of a metre of five feet.
(16) Puroruk (पुरोरुक्)—the name of certain mantras.
(17) Pratimā (प्रतिमा)—the name of a metre of twelve syllables.
(18) Pramā (प्रमा)— the metre; the fore-measure.
(19) Mā (मा)—the name of the particular metre.
(20) Rathantaram (रथन्तरम्)—the name of a sāman.
(21) Virāṭ (विराट्)—the name of a metre.
(22) Vṛṣaṇvat (वृषण्वत्)—Mighty kindling verses.
(23) Śastram (शस्त्रम्)—a weapon, a recitation.
(24) Sāman (सामन्)—a general term for sāman.
(25) Stomaḥ (स्तोमः)—a hymn of praise.
(26) Hiṁkāraḥ (हिङ्कारः)—a sound.

A probe into the etymologies of these words will reveal that even a

beginner in the field of linguistic research finds interest in the study of the etymologies of the Śatapatha Brāhmaṇa.

70. ARYAN VIEW OF LIFE AS REFLECTED IN ŚATAPATHABRĀHMAṆA

DR. G. S. WARAY, ALIGARH.

1. Introduction.
   (a) The sage Yājñavalkya, the author of the work Śatapathabrāhmaṇa.
   (b) The place of importance of the work in the Vedic literature. Nature and contents of the text.
   (c) Time of Śatapathabrāhmaṇa.
2. The views of the Aryas in the Vedic Time.
   (a) The philosophy of the sage Yājñavalkya.
   (b) The view of life reflected in the text Śatapathabrāhmaṇa.
   (c) the basic values of human life—चतुर्विध पुरुषार्थ
3. The various aspects of life as reflected in Śatapathabrāhmaṇa.
   (a) Religion, Philosophy and Culture, यज्ञविद्या, ब्रह्मविद्या etc.
   (b) Social—Social Institutions. . . class and caste and division of life. वर्णव्यवस्था—आश्रमव्यवस्था
   (c) Economical. . . .Financial condition, Ways of mainteinance. वृत्ति
   (d) Political—Political institutions, Ruling authority राजधर्म Judicature. न्याय-व्यवहार
   (e) Educational—System of Education, aims and ideals of Education.
4. The sage Yājñavalkya as a pioneer of Aryan view of life.

W—WEST ASIAN STUDIES SECTION

1. THE COLOPHONS OF THE MANUSCRIPT MK OF THE PAHLAVI TEXTS

H. K. Mirza, Bombay

There are various colophons written at various places in the manuscript of *The Pahlavi Texts*, edited by Jamaspji Minocheherji Jamasp-Asana, Bombay 1897, 1913 (*PhlT*.). There is controversy regarding the text, translation, and interpretation of these colophons. They are interpreted anew, and the following conclusions can be drawn therefrom:

(1) Dinpanah son of Atarpat son of Dinpanah wrote a manuscript of some Pahlavi texts for Shahzat Shatan Farrokh-Ohrmazd, and completed it on 8-11-324 A. Y. (965 A. C.). The manuscript contained the Pahlavi texts printed in *PhlT*. pp. 1-82.

(2) The manuscript of Dinpanah was found, at some later date, in the Fire-Temple at Broach. It is not known when and by whom it was found. Most probably it might have been found by Rustam Meherwan, who came to India from Iran after 1269.

(3) Rustam Meherwan copied the manuscript written by Dinpanah, and wrote the colophon printed in *PhlT*. p. 83 lines 1-6.

(4) It appears Dinpanah wrote the first part of the colohon (*PhlT*. pp. 16-17), invoking blessing on King Vishtasp and others. Rustam copied this, and added to it the later part, invoking blessing on the former scribe Dinpanah, and also requesting the reader to remember himself (i.e. Rustam Meherwan) as the scribe of the manuscript. Rustam Meherwan wrote also the colohon printed in *PhlT*. p. 83 lines 1-6, completing the manuscript.

(5) Rustam Meherwan's manuscript was copied by his great-grand-nephew Meherwan Kaikhusro, and completed his manuscript and wrote the colophon, printed in *PhlT*. p. 83 lines 7-14, on 11-6-691 A. Y. (1322 A. C.) at Daman 'on the sea-shore.'

(6) Meherwan Kaikhusro carried with him this manuscript to Thana. To this manuscript he added some more texts (*PhlT*. pp. 83-168), copies from some other manuscript or manuscripts; and completed his manuscript and wrote the colophons (printed in *PhlT*. pp. 167-169) in the Fire-Temple at Thana on 19-9-691 A. Y. (1322 A. C.)

(7) This manuscript, thus written partly at Daman and partly at Thana, is the famous manuscript MK, formerly in the library of Dastur Jamaspji Minocheherji Jamasp-Asana, and described by B. T. Anklesaria, *PhlT*. Introduction pp. 1-8.

2. TWO BRĀHMĪ INSCRIPTIONS OUTSIDE INDIA

V. S. Wakankar, Ujjain

During my visit to Europe and Egypt in 1961/63 I searched in the reserve collection of British museum for a seal published in P.S.BA. 1882-83 and re-edited and published by Babrinskoy in the American Oriental Journal vol. 56, 1936. My elder brother L. S. Wakankar got the seal photographed from all four sides. The seal dates back to the month of Adar in 23rd year of Artexerxes and reads akhazerakhano Aurhamunabhya dadatu.

Another inscription was found from the Egyptian museum. It was a pottery piece of quite a big size having an inscription of 2nd/3rd cent, A. D. in Brahmi.

I got the photographs from both the museums and this paper deals with the correct decipherment of the texts.

पण्डितपरिषद्विभागः

Paṇḍita Pariṣad Section

PP—PAṆḌITA PARIṢAD

1. पूर्वोत्तरमीमांसाध्ययनं प्रेयसे श्रेयसे च

पण्डितः बी. रामभट्ट, बंगलोर

विदितमेव पण्डितप्रकाण्डानां यत् दर्शनानामध्ययनेन पदार्थतत्त्वज्ञानं बुद्धेः सूक्ष्मता पदार्थ-शोधनसरणिः वाक्यरचनापद्धतिश्च प्रादुर्भवन्तीति । एवं पूर्वोत्तरमीमांसाध्ययनेनापि उक्त-प्रयोजनलाभः समानः । अथापि उक्तदर्शनयोः न्यायप्रतिपादकशास्त्रत्वेन व्यवहारात् न्यायज्ञानं न्यायसञ्चारक्रमः न्यायेनार्थनिर्णयः इत्यादिप्रयोजनानि विशेषतः सम्भवन्ति । अपि च अतिशयेन प्रेयः श्रेयश्च अनर्थनिवृत्तिः कैवल्यप्राप्तिश्च सम्भवन्तीति । अतः अन्यदर्शनेभ्यः श्रेयस्करम् इदं दर्शनद्वयम् । न्यायदर्शनादेश्च अन्यशास्त्रोपकारकत्वोक्त्या तेषां स्वतः निःश्रेयससाधनत्वं नास्तीति गम्यते । तस्मात् अन्यदर्शनाध्ययनेऽपि श्रेयोऽर्थिभिः पूर्वोत्तरमीमांसादर्शनाध्ययनम् अवश्यमेव कर्त्तव्यमिति ।

इममेवार्थं स्वस्वभाष्येषु श्रीशबरस्वामिनः श्रीभगवत्पादाः सुस्पष्टं प्रतिपादयन्ति । धर्मः प्रसिद्धो वा स्यादप्रसिद्धो वा । न चेत् प्रसिद्धः, न जिज्ञासितव्यः । अथ अप्रसिद्धः नतराम् । धर्मं प्रति विप्रतिपन्नाः बहुविदः । केचिदन्यं धर्ममाहुः केचिदन्यम् । सोयमविचार्य प्रवर्तमानः कंचिदेवोपाददानो विहन्येत अनर्थं चर्च्छेदिति । तत्पुनर्ब्रह्म प्रसिद्धमप्रसिद्धं वा । यदि प्रसिद्धं न जिज्ञासितव्यम् । अथ अप्रसिद्धं नैवशक्यं जिज्ञासितुमिति देहमात्रं चैतन्यविशिष्टमात्मेति प्राकृता जनाः लोकायतिकाश्च प्रतिपन्नाः । मन इत्यन्ये । एवं बहवो विप्रतिपन्नाः युक्तिवाक्यतदाभासान् समाश्रयन्ते तत्राविचार्य प्रतिपद्यमानः निःश्रेयसात् प्रतिहन्येत अनर्थं चेयादिति ।

किञ्च भारतदेशे प्रतिवर्णं प्रत्याश्रमं सर्वैः भारतीयैः अनुष्ठीयमानकर्मसु श्रौताः स्मार्ताः पौराणिकाश्च मन्त्राः विनियुक्ताः । तेषाम् अर्थो ज्ञातव्य एव अर्थज्ञानपुरस्सरं कर्मानुष्ठाने कर्म वीर्यवत्तरं भवति उत्तमं फलं च जनयति । अत्र अर्थनिर्णायकशास्त्रम् अध्येतव्यम् । अत एव मन्त्रसामर्थ्याल्लिङ्गात् मन्त्राणां विनियोग इत्युक्तं पूर्वतन्त्रे । उत्तरतन्त्रे च "आकाशस्तल्लिङ्गात् इत्यत्र लिङ्गत आकाशपदवाच्यं निरतिशयं ब्रह्मेत्युक्तम् । अपि च "स्वाध्यायोऽध्येतव्य" इति विधिना अस्मद्गोत्रपुरुषपरम्परया भयभक्तिपुरस्सरं समादृतायाः, "वाचाविरूपनित्यया" इति श्रुत्या च, एवं 'प्रपाठकचतुःषष्ट्या नियतस्वरकैः पदैः । लोकेष्वप्यश्रुतप्रायैः ऋग्वेदं कः करिष्यति इति तंत्रवार्तिकस्थभट्टपादोक्त्यात्र नित्यत्वेन समधिगतायाः भारतीयसंस्कृत्या-धारभूतायाः अत एव परित्यक्तुमशक्यायाः भगवत्याः वेदमातुः परिरक्षा शुश्रूषा च अवश्यं करणीया खलु । किञ्च "धर्मोविश्वस्य जगतः प्रतिष्ठा", "धर्मोरक्षति रक्षित" इत्युम् एवं शिक्षावल्यां 'सत्यं वद', 'धर्मं चर', 'स्वाध्यायान्माप्रमद' इति अशिशिक्षत् वेदजननी । एवं पूर्वतन्त्रे सहस्रन्यायाः, उत्तरतन्त्रे च, द्विनवत्युत्तरशतन्यायाः प्रतिपादिताः तज्ज्ञानाय अवश्यं अध्येतव्यम् इदं दर्शनद्वयम् ।

एते न्यायाः न केवलं शास्त्रे एव उपयुज्यन्ते, लोकेऽपि आद्रियन्ते अर्थनिर्णयाय । यथा—

राजकीयकर्मकरणशक्तस्यापि पदवीधरस्य अपेक्षाभावे तत्कर्मसु स न नियुज्यते । तत्र अपेक्षा-बलवती । अयमेव उभयाकांक्षाप्रकरणन्यायः । एवम् उपक्रमानुसारेण उपसंहारो नेयः एकवाक्य-स्थले भिन्नवाक्यस्थले तु अन्यो न्यायः । एवं विप्रतिषिद्धधर्माणां प्रधानपुरुषाणां एकत्र समवाये भूयोऽनुग्रहन्यायः । भूयोऽनुग्रहाभावे 'मुख्यं वा पूर्वचोदने' ति न्यायः । एवं राज्ञः तद्भृत्यानां च विरोधे तत्र अङ्गगुणविरोधन्यायः । अर्थवादन्यायस्तु कार्यकारणवेलायां सर्वैरपि समाद्रियत एव । उत्तरतन्त्रे च अनेकेषु स्थलेषु एते न्यायाः समादृता एव । अत एव वेदान्तेषु "व्यवहारे भट्टनय" इति प्रवादोऽपि संगच्छते । एवम् औत्पत्तिकसूत्रे बादरिनामोल्लेखः एवं द्रव्यगुणसंस्कारेषु बादरिः इति एवं ब्रह्मसूत्रे 'परं जैमिनिः मुख्यार्थत्वात्" धर्मं जैमिनिरत एव" इति जैमिनिनामोल्लेखः । एवं देवताविषयेऽपि अंतःकरणावच्छिन्नं चैतन्यं जीव इव त्यागकालीनोच्चारणकर्मीभूतचतुर्थी-प्रकृतिभूतानुपूर्व्यवच्छिन्नवर्णसमुदायात्मकशब्दावच्छिन्नचैतन्यं देवतेति वदतः मीमांसकस्य मतेऽपि न विरोध इत्यलं विस्तरेण । अत एव भट्टपादाः श्लोकवार्तिके––

इत्याह नास्तिक्यनिराकारिष्णुः आत्मास्तितां भाष्यकृदत्रयुक्त्या ।

दृढत्वमेतद्विषयप्रबोधः प्रयाति वेदान्तनिषेवणेन ।।इति।। अतः पूर्वोत्तरमीमांसयोः परस्परसामरस्यात् परस्परनामोल्लेखाच्च परस्परसौहार्दं प्रकटीकृतमिति प्रेयसे श्रेयसेऽत्र अध्येतव्यं शास्त्रद्वयमिति ।

2. मेघदूतपाठभेदविमर्शः

डॉ विश्वनाथ भट्टाचार्य, शान्ति निकेतन

कालिदासीयमेघदूतसंघातस्य पूर्वमेघे आषाढस्य प्रथमदिवसे प्रशमदिवसे चेति सुविदितो विदुषां पाठभेदः । स चायं सुचिररूढः पाठभेदो मातृकानुसारिणां टीकाकृताम् अनुवादकानां च ग्रन्थेषु दृश्यते ।

मान्येन मल्लिनाथेन प्रथमदिवसपक्षं समाश्रित्य वल्लभदेवाभ्युपगतप्रशमदिवसपक्षः प्रतिक्षिप्तः । सुमनःश्रिया प्रत्युत भोटानुवादे ndzogś paḥi' ñiṅ la (प्रशमस्य दिवसे) इति वदता प्रशमदिवसपक्षः पिशुनितः ।

केचित्तु प्रथमदिवसपक्षं संश्रित्यापि वस्तुगत्या प्रशमदिवसार्थतया व्याकुर्वाणा उभय-पक्षापोषणं विदधते ।

तदस्मिन् निबन्धे परमतानि समालोच्य विष्णुशयनप्रथमतिथावित्यर्थे 'प्रथमदिवसे' इति पाठः साधिष्ठ इति सिद्धान्तितम् ।

3. दारिलभाष्यपरिचयः

डॉ. विद्याधर शास्त्री भिडे, पूना

सूत्रग्रन्थेषु अथर्ववेदस्य कौशिकसूत्रं प्रसिद्धम् । तत्तु संहिताविधिरित्यन्यतरेण नाम्नाऽपि बोध्यते । वैतानसूत्रादिदं पूर्ववर्तीति निश्चप्रचं यतः बहवो विधयः वैतानसूत्रे कौशिकादुद्धृता

दृश्यन्ते । कौशिकसूत्रं गोपथब्राह्मणादपि पूर्वतनमिति कैश्चित् प्रतिपादितम् । अथर्ववेदे ये ये विषयाः तेषु तेषु सूक्तेषु वर्तन्ते, तदर्थं सूत्रकारेण विधयो विहिताः । अतः अथर्ववेदस्य सम्यगवबोधनं कौशिकसूत्रमन्तरेण कदापि न भवेत् । परन्तु तस्य सूत्रस्य परम्परा नाविच्छिन्ना अतः सूत्रस्यास्याध्ययनमल्पतरमेव ।

महता परिश्रमेण बहूनि हस्तलिखितानि समधिगम्य कौशिकसूत्रं प्राकाश्यं नीतं ख्रिस्ताब्दस्य १८९० तमे वर्षे मारिस-ब्लूमफिल्ड-महोदयेन राम-पुण्यक्षेत्रेतिसंस्कृतनामस्वीकृतेन । तेन प्रस्तावनायां कौशिकसूत्रभाष्य-पद्धति-प्रयोगादिग्रन्था उल्लिखिताः । वर्षचतुष्टयात् प्राक् अस्य सूत्रस्याध्ययनं प्रारब्धं डॉ. दिवेकर––आचार्य-लिमये-सदृक्षाणां पण्डितप्रकाण्डानां साहाय्येन । तदर्थं दारिलकृतभाष्यग्रन्थः अवश्यमध्येय इति शार्मण्यदेशतः दारिलभाष्यस्य प्रतिकृतिः समासादिता । तत्पुस्तकं न संपूर्णं, केवलं ४८ कण्डिकासु भाष्यं विद्यते । भाष्यस्य लिखितपुस्तकान्तरसंशोधने बहुश्रान्तमस्माभिः । परन्तु नोपलब्धं द्वितीयं हस्तलिखितम् । एकेनैव अद्वितीयेन हस्तलिखितेन भाष्यस्याध्ययनं समारब्धम् । दुर्बोधतया, अशुद्धया, लेखकप्रमादशतैश्च परिपूर्णं कुत्रचित् त्रुटितं पुस्तकमिदम् । दुर्बोधस्य सम्यगवबोधाय कानिचित् अक्षराणि परिवर्त्य बहून् ग्रन्थान् आलोड्य च भाष्यस्य सम्पादने प्रयत्यतेऽस्माभिः ।

भाष्यस्यास्य किं वैशिष्टयं कीदृशी वा दारिलस्य शैली, तस्य बहुशास्त्राध्ययनं, कोऽयं दारिलः इत्येतत्सर्वं प्रपञ्चितमस्मिन् निबन्धे । मूलपुस्तकमभ्यस्य कथं कष्टेन परिवर्तनमस्माभिः क्रियते तदपि उदाहरिष्यते अस्मिन निबन्धे ।

4. अध्ययनप्रयुक्तिविचारः

पण्डितः वी. कृ. डोंगरे शास्त्री, सिकन्दराबाद

"अथातो धर्मजिज्ञासे" त्यादिना उपक्रान्ते पूर्वमीमांसादर्शने क्रियमाणस्य वेदार्थविचारस्य वैधत्वमस्ति नवेति संशये तस्य वैधत्वप्रतिपादनेन शास्त्रारम्भसमर्थनार्थं प्रवृत्तं सूत्रं "अथातोधर्मजिज्ञासा" इति ।

अस्मिंश्च सूत्रे "स्वाध्यायोऽध्येतव्यः" इत्यध्ययनवाक्यं विषयीकृत्य किमयं विधिः स्वाध्यायस्य प्रयोजनवदर्थपरतां बोधयति उत नेति संदिह्य नेति पूर्वपक्षेसति–प्रयोजनवदर्थपरतां बोधयत्येवेति व्यवस्थाप्य विचारस्य वैधत्वमुपपादितम् ।

तादृशार्थपरस्यास्य सूत्रस्य-प्राभाकरमतानुयायिभिस्तथा भाट्टमतानुयायिभिश्च व्याख्यानं कृतम् । तत्र–अध्ययनं न स्वविधिप्रयुक्तं अपितु "उपनीय तु यः शिष्यं वेदमध्यापयेद् द्विजः । सकल्पं सरहस्यं च तमाचार्यं प्रचक्षते," इत्यादिस्मृतिवचनकल्पितेन आचार्यकरणविधिना, स्वाङ्गतया उपनयनं परिगृह्य तद्वारा माणवककर्तृकम् अध्ययनं अनुष्ठाप्यते । तस्य चाध्ययनस्य यद्यप्याचार्यत्वसिद्धिर्मुख्यं प्रयोजनं, तथापि अध्ययनकर्तृमाणवकगतं पश्चादवगम्यमानं अर्थज्ञानमपि फलमेव । तस्य च अध्ययनप्रयोजकत्वाभावेपि-अध्ययनजन्यत्वमस्त्येव । तावन्मात्रेणैवाभिप्रेतार्थसिद्धिसम्भवे पुनः प्रयोजकत्वकल्पनायां प्रमाणाभावात् ।

एतावताप्यध्ययनस्य अर्थज्ञानफलकत्वं निष्पन्नमिति तदर्थो विचारः वैध एवेति विचारशास्त्रम् आरम्भणीयमिति–व्याख्या कृता प्राभाकरमतानुसारिभिः ।

PP-4

भट्टमतानुसारिभिस्तु–"स्वाध्यायोऽध्येतव्यः" इति विधिः स्वातन्त्र्येणैवाध्ययन-विधायकः न तु आचार्यकरणविधिप्रयुक्ताध्ययनविधायकः, स्वविधिप्रयुक्तिलाभे सम्भवति अन्य-विधिप्रयुक्त्वकल्पनाया अनुचितत्वात् । न चास्य विधेः प्रयोजकत्वशक्तिराहित्यं, तथा अनेन स्वतन्त्रेण विधिना विधीयमानं तदध्ययनं प्रयोजनवदर्थज्ञानोद्देशेनैव विधीयते, न स्वर्गार्थम्, आर्थवादिकान्यफलार्थं वा ।

तथा च अनेन विधिना अर्थावबोधोद्देशेनैवाध्ययने विहिते तस्य विचारमन्तरेणाऽसम्भवात् सिद्धं विचारपरस्यास्य शास्त्रस्यारम्भणीयत्वमिति व्याख्या कृता––

अस्मिन्मतद्वये कतरस्मिन्मते युक्तिपौष्कल्यं, प्रकृतोपयोगिता चेत्ययमंशः दिङ्मात्रे-णात्रविचार्यते इति ।

5. भारतीयविद्यागुरवः

पण्डितः राजेश्वर शास्त्री द्रविड, वाराणसी

जीवनं प्राप्य प्राणिवर्गः सुखार्थं यतते, उपलभ्यते च तदनुरूपं सुखमपि । किन्तु तदा जीवनमेकरूपतया यदि चिराय कैरपि स्वाधीनतयाऽनुभूतं चेत् विद्याशमसन्तोषो यैरनुभूतस्तैरेव । एवं विद्यागुरवो यावत्तिष्ठन्ति तावत्प्रतिभायां दीप्ता भूत्वा इतरेऽपिताननुकुर्वन्तः कञ्चन त्रिवर्गसमृद्धिमार्गं लब्धुं समर्था भवन्ति इति हि भारतीयराजनीतिमर्यादा। अत्रैव स्थायिविश्वास्यता-मैत्रीप्रयुक्तं सङ्घटनं प्राप्य यथागुणं ते ते एकीभावेन स्थिताः आत्मानुरूपं राज्यप्रकृतिकर्म कुर्वन्तो राज्यसंस्थापदभाजो भवन्ति । इत्येवं परम्परायां मूलतया गुरुषु अन्तर्वर्तमानो विद्याशमसन्तोषः सर्वस्य कारणं सम्भवति । तमेव साहित्यनीतिविदः व्यसनेऽभ्युदयेचाविकारकारि सत्त्वमिति नाम्ना व्यपदिशन्ति । अस्यान्तरभावेन स्थितस्य सत्त्वस्य बाहिरिकं गुरूणां रूपमप्रार्थनं भवति ।

"गुरुतायाः किं मूलं यदेतदप्रार्थनं नाम ।" एतदसाधारणं वस्त्वेव गुरूणां जीवनाधार-भूतं साहजिकं वास्तविकाभिमानितायाः, आत्मसम्पदोऽभ्युदयहेतोश्च सूचकं गुरुभिरेव महता सन्तोषेणाभिनयतो ज्ञापयितुं शक्यते । प्रपञ्चितं चैतद्भोजराजेनापि––

"सत्त्वात्मनाममलधर्मविशेषजन्मा जन्मान्तरानुभववासनयाऽवतीर्णः । सर्वात्मसम्पदु-दयातिशयैकहेतुर्जागर्ति कोऽपि हृदि मानमयो विकारः" इति । अभिमानितासूचकोऽयं विकारो न येषु केष्वप्युदेति, किन्तु अमलधर्मवत्सु अर्थात्–जन्मत एव प्राप्तदेहवत्सु । येषु कुलकर्माहार-शुद्धिर्वर्तते तेष्वेव पातकप्रयोजकवासनायाः अभ्युदयो न भवतीत्युक्तेः

"आहारेष्वथ योनौ च बीजे कर्मणि चापि यः ।
शुचिः कृच्छ्रगतस्यापि न पापे रमतेऽस्य धीः ।।" इति ।

एतेषां सत्त्वशीलानां श्रीमत्त्वमपि यथार्थं शास्त्रार्थज्ञानं, नतु बाह्यं विभूषादिकम् । तथापि विद्यागुरूणां चरित्रवैचित्र्यं यत्–विश्वमेतेषां चरणौ ससन्तोषं प्रणमति, भ्रामति च परित इत्यहो ! अद्यापि जगदेषामधमर्णं सदा अस्तीतीदं गुरुत्वं महदादर्शभूतं गुरुभिरेव पाल्यते न वा हेयतयाऽल्पज्ञैर्दृश्यते च

"नास्माकं कटका न वाजिमुकुटाद्यालङ्क्रियाः सत्क्रियाः
नोत्तुङ्गस्तुरगो न कश्चिदनुगो नाप्यम्बरं सुन्दरम् ।

किन्तु क्ष्मातलवर्त्यशेषविदुषां साहित्यविद्याजुषां
चेतस्तोषकरी शिरोनतिकरी विद्याऽनवद्याऽस्तिनः ।।" इति ।

तदिदमभ्युदयहेतुं सत्त्वं विलोक्य "तच्चरितानुकारं वाञ्छन्ति कर्तुं न च पारयन्ति" इति न्यायेनाध्ययनसमये सर्वेऽपि विद्यापारदृश्वत्वमात्मनि सम्पादयितुमभिलषन्ति, परं ते पूर्णतया सम्पादयितुं नार्हन्ति । यतः प्रथमतः छन्दोभाषाज्ञानाय काव्यमध्येतुं प्रवर्तते सुकुमारमतिर्लोकस्तत्रमाधुर्यात्, तर्के परिश्रान्तिक्लेशसंस्पर्शादसहिष्णुत्वात् । ततस्तर्ककुशलताप्राप्त्यभावेन अधीते शास्त्रे समुत्थितानां समुत्थापितानां वा शङ्कानां निरासः कथमपि न सम्भवतीति पर्यालोच्य तर्कस्याध्यनाय प्रवृत्तिर्भवति । किन्तु तस्यां सञ्जातायामपि प्रवृतौ तर्कपरिश्रान्तिदुःखासहिष्णुः तर्काध्ययनाद्विरमति । भणति चेमामुक्तिं "नमः प्रामाण्यवादाय मत्कवित्वापहारिणे" इति । यश्च पुनः काव्यमधीत्य तर्कश्रमं कुर्वन् तमात्मसात्करोति तस्यैव निःशङ्कत्वं मोहापसृतिः उक्तं गुरुत्वं वैधस्वाभिमानितासूचकं च उत्पद्यते इति विद्यावतां सार्वदिकतया स्थिरं भवति ।

"मोहं रुणद्धि विमलीकुरुते च बुद्धिं सूते च संस्कृतपदव्यवहारशक्तिम् ।
शास्त्रान्तराभ्यसनयोग्यतया युनक्ति तर्कश्रमो न तनुते कमिहोपकारम्" ।।

तर्कश्रममात्मसात्कृत्य विचारचातुरीनैपुण्यं मानसे अप्राप्य ये छन्दोभाषामात्रं त्रयीसहितं वा तत् अधीत्य विश्रान्तिसुखमनुभवन्ति ते तु ज्ञाततत्त्वा अपि अधीतविषयेषु साशङ्कचित्ता, भूत्वा आत्मनः समाधानायाऽटन्ति । ततो गुरुप्रसादात् शङ्कापनोदनक्षमं भारतीवरदं साहित्यन्यायनीतिकुशलं कविं गुरुं प्राप्यात्मनः शङ्कामपनोदयन्ति विदधति च प्रणतिम् इत्येव गुरुतदन्तेवासिनोः सम्बन्ध इति उपर्युद्धृतेन पद्येन विज्ञायते । सुरभारत्यपि प्रेमापाङ्गदृष्ट्या तानेव रमयते विश्वस्मिन् सामान्यतया विशेषतया वा व्युत्पत्तिशक्तिमतः रचयति ये पूर्वोक्तरीत्या भाषाछन्दस्त्रयीन्यायनयेषु पारङ्गता भवन्तीत्यपि गुरुषु वर्तमानं विद्यागुरुत्वम् अवश्य विद्यारसिकैः स्मर्तव्यम् ।

"आदौशास्त्रान्धकारे पतित इव ततोऽभ्यासमार्गे चरिष्णुः
पश्चाद्व्युत्पत्तिदेहल्युपग इव ततः शक्तिवाटीं प्रविष्टः ।
नानाशब्दाख्यपुष्पावचयकरणतो वाग्वशीभूतविश्वो
यत्प्रेमापाङ्गदृष्ट्या भवति कविवरो भारती सा पुनातु ।।"

अत्र वर्णितं व्युत्पत्तिमत्त्वं शक्तिमत्त्वं च गोकुलनाथोपाध्ययैरेवं वर्णितमस्ति । "स्रग्धरावृत्तत्वावच्छेदेनादौ गुरुचतुष्टयमिति संस्कारदाढर्यं व्युत्पत्तिः । सानन्दं नन्दिहस्तेत्यादौ तत्तदानुपूर्वीकपदगोचरः संस्कारः शक्तिरिति विवेकः । एवं शास्त्रान्तरविषयेष्वपि प्रणिधेयः सामान्यविशेषभावेन व्युत्पत्तिशक्तिविषययोर्भेद इति । तद्द्वयमपि भारतीकृपाकटाक्षलभ्यं, येन काव्यन्यायनयादिशास्त्राध्यनपुरःसरं गुरुत्वं यावज्जागर्ति तावदेव देशस्यापि प्रतिष्ठा वर्तते । अतएव भारतीयराजनीतिशास्त्रेणादौ सत्त्वगुणस्थापनाय विद्यास्थापनं कर्तव्यतयोपदिश्यते । तदाहुः—

"तत्रायं प्रथमोपायो यद्विद्यावृद्धैः सार्धं विद्याचिन्ता" इति । ते इमे विद्यासम्पन्ना गुरवः यं दयन्ते तस्यैव शास्त्रार्थः स्वयं स्फूर्त्या भाति । यतो हि जानाति भाति इत्यस्य च प्रयोगस्य सकर्मकाऽकर्मकभेदेन वैचित्र्योपलब्धिर्भवति । अतः स्वयं स्फुरणं भानं, अन्यसाधनैः भानं ज्ञानम् । तत्स्वयं भानं गुरुकृपयैव लभ्यम् । तदेव च विश्वास्यतापादकं सङ्घटनाय च समर्थं भवतीत्यलम् ।

PP-6

6. अभिनवगुप्तकृतम् अपव्याख्यानम्

डॉ० रेवाप्रसाद द्विवेदी, वाराणसी

7. शाब्दबोधः

पण्डितः अनन्तराम शास्त्री घाणेकर, लश्कर

निबन्धेऽस्मिन् शाब्दबोधविषये नैय्यायिकवैय्याकरणभाट्टमीमांसकानां मतम् अभेदान्वयभेदान्वयवैलक्षण्यविशेषितम् तत्तच्छास्त्राकरग्रन्थवाक्यैरुपोद्वलितम् प्रथमं संक्षेपतः प्रतिपादितम्। तत्र श्रीगदाधरभट्टाचार्यैः 'शाब्दबोधे चैकपदार्थे' इत्यादिना अभेदान्वयः प्रतिपादित इति वैय्याकरणैः अभेदस्य संसर्गत्वानङ्गीकारेण भेदसंसर्गो विचारित इति च पक्षद्वयं तत्तच्छास्त्रकारयुक्तिभिः वर्णितम्। अनन्तरञ्च निबन्धकैः पण्डितैः स्वमतम् इत्थं प्रतिपादितम्——

"(१) अत्रैवं विचारणीयम्——कृतेराख्यातार्थत्वे युष्मदस्मदोर्लकारेण सामानाधिकरण्याभावात् पुरुषव्यवस्थानापत्तेः। पचन्तं चैत्रं पश्य, पचते देवदत्ताय देहीत्यादौ शतृशानजादीनामपि तिबादिवल्लादेशत्वेन तेभ्यः कृतिमात्रबोधापत्तेः। नचेष्टापत्तिः आश्रयत्वसम्बन्धेनान्वयस्य सुलभत्वात् इति वाच्यम् नामार्थयोरभेदान्वयबोध इति व्युत्पत्तिभंगापत्तेः। यदि एतद्दोषपरिहाराय शत्रादीनां कर्तरिशक्तिः। तिबादीनां कृतावेवेत्युच्यते, तर्हि स्थान्येव वाचको लाघवात्। आदेशानां बहुत्वेन तेषां वाचकत्वे गौरवमिति तार्किकमते बोधकत्वस्य लकार एव सत्त्वेन शत्राद्यन्ते कर्तृबोधकत्वं तिबाद्यन्ते कृतिबोधकत्वमिति वैषम्ये बीजाभावात्। अन्यायश्चानेकार्थकत्वमिति न्यायात्।

(२) अपिच प्रथमान्तार्थमुख्यविशेष्यकशाब्दबोधाङ्गीकारे 'पश्य मृगो धावति' इत्यत्र दोषो दुरुद्धर एव। तथाहि——शाब्दिकनये पश्य मृगो धावति इत्यत्र मृगकर्तृकं धावनं दृशिक्रियायां कर्म। प्रधानं च दृशिक्रियैव। तथा च——मृगकर्तृकधावनकर्मकं प्रेरणाविषयीभूतं त्वत्कर्तृकं दर्शनमिति बोधः। तत्र मृगो धावतीत्यत्र विशेष्यभूत——धावनरूपार्थवाचकस्य धावतीत्यस्य प्रातिपदिकत्वाभावान्न द्वितीया। कर्मत्वं तु संसर्गमर्यादया भासते। एवं पचति भवतीत्यत्र पचिक्रियाकर्तृका सत्तेति बोधः। पच्यादयः क्रिया भवतिक्रियायाः कर्त्र्यो भवन्तीति भूवादिसूत्रस्थभाष्यात्। उक्तं च हरिणा——सुबन्तं हि यथानेकं सुबन्तस्य विशेषणम्। तथा तिङन्तमप्याहुस्तिङन्तस्य विशेषणम्। इति।

तार्किकमते तु——अन्यदेशसंयोगानुकूलधावनानुकूलकृतिमन्मृगकर्मकं प्रेरणाविषयीभूतं यद्दर्शनं तदनुकूलकृतिमाँस्त्वमिति बोधः। तत्र विशेष्यभूतार्थवाचकमृगशब्दस्य प्रातिपदिकत्वात् दृशिक्रियाकर्मत्वाच्च द्वितीयापत्तौ धावन्तं मृगं पश्येतिवत् पश्य मृगं धावतीत्यापत्तेः। अप्रथमासमानाधिकरणे शतृशानचोर्नित्यत्वादेवं प्रयोगविलयापत्तेश्च। ननु विशिष्टार्थवाचकस्य धावति मृग इति वाक्यस्य, तदर्थस्य वा कर्मत्वेऽपि पृथक् मृग इत्यस्य प्रातिपदिकस्य कर्मत्वाभावान्न द्वितीयेति चेन्न। अनभिहित इत्यधिकारसूत्रप्रकरणे अभिधानं च तिङ्कृत्तद्धितसमासैः इत्येतत्परिगणनप्रत्याख्यानभाष्यरीत्या द्वितीयापत्तेः। तत्र हि——परिगणनाभावेऽपि कटोऽपि कर्म, भीष्मादयोऽपी-

त्युक्तं भाष्ये । तत्र कटनिष्ठकर्मत्वोक्तावपि भीष्मत्वादिगुणविशिष्टकर्मत्वानुक्तेः । तस्मात् द्वितीयेति तदाशयः । एवमिहापि धावति मृग इत्यत्रोभयोः कर्मत्वे धावतीत्यस्य प्रातिपदिकत्वा-भावात्, विशेषणत्वेनान्यत्र निराकांक्षत्वाच्च द्वितीयोत्पत्त्यभावेऽपि मृगशब्दात् द्वितीया दुर्वारैव । शाब्दिकनये तु धावनक्रियाविशेषणत्वेन इतरार्थे निराकांक्षत्वात् मृगशब्दान्न द्वितीया । तार्किकमते तु विशेष्यार्थवाचकात् मृगशब्दात् राज्ञः पुरुषमानयेतिवत् द्वितीया दुर्वारैव । न च पश्य इत्यत्र तमिति कर्माध्याहार्यम् । वाक्यभेदप्रसङ्गात् । उत्कटधावनक्रियाविषयस्यैव दर्शनकर्मतयाऽन्वयस्य प्रतिपिपादयिषितत्वात् । अध्याहारेऽनन्वयापत्तेश्च । न च तार्किकमतेऽपि न द्वितीयापत्तिः । धावनक्रियाविशिष्टमृगस्यैव कर्मतासम्बन्धेन दृशिक्रियायामन्वयो न तु केवलमृगस्य । विशिष्टस्य शुद्धादनतिरेकेऽपि मृगत्वावच्छिन्नविषयत्वापेक्षया धावनविशिष्टमृगत्वावच्छिन्नविषयताया भिन्नत्वात् इति वाच्यम्, नीलादिविशिष्टघटादेः कर्मत्वबोधे नीलं घटमित्यत्र द्वितीयानापत्तेः प्रथमापत्तेश्च ।

(३) अपिच-शाब्दिकनये कर्तृकर्मणोराख्यातार्थत्वे समानाभिधानश्रुतेर्वाक्यापेक्षया बल-वत्वात् आख्यातार्थसंख्यायाः समानपदोपात्तकर्तृकर्मणोरेवान्वयो भवति । तार्किकमते तु संख्याया एकपदोपात्तयोरेकार्थान्वयित्वन्यायेन प्रथमान्तार्थं एवान्वयात्––आख्यातार्थसंख्याप्रकारकबोधे प्रथमान्तपदजन्योपस्थितिः कारणमिति कार्यकारणभावो वाच्यः । सोऽपि चन्द्र इव मुखं दृश्यते । देवदत्तो भुक्त्वा व्रजतीत्यादौ चन्द्रक्त्वार्थयोराख्यातार्थानन्वयादितराविशेषणत्वघटित इत्यति-गौरवम् । अत आख्यातार्थः कर्तृकर्मणी । धात्वर्थभावनामुख्यविशेष्यकः शाब्दबोध इति सर्वं सुस्थमिति वैयाकरणमतनिष्कर्षः ।

भेदान्वयविषये-प्रकारता-संसर्गतावादावपि विचारितौ विस्तरेण गदाधरभट्टाचार्यैः स्वीये ग्रन्थे । दिङ्मात्रमिह प्रदर्श्यते । राजा पुरुष इत्यादौ भेदान्वयबोधवारणाय नामार्थनिष्ठ-भेदसम्बन्धावच्छिन्नप्रकारतानिरूपितविशेष्यतासम्बन्धेन शाब्दबोधं प्रति विशेष्यतया प्रत्यय-जन्योपस्थितिः कारणमिति कार्यकारणकल्पनेन राज्ञः पुरुष इत्यादौ राजनिरूपितषष्ठ्यर्थ-स्वत्व-प्रकारकपुरुषविशेष्यकः शाब्दबोधो भवति । अयमेव प्रकारतावादः । विभक्त्यर्थस्य प्रकारतया भानमिति तात्पर्यम् । नामार्थनामार्थयोरिति व्युत्पत्तिमनादृत्य राज्ञः पुरुष इत्यत्र राज्ञः स्वत्व-सम्बन्धेन साक्षात् पुरुष अन्वय एव संसर्गतावादः । स्वत्वं संसर्गतया भासतेऽपदार्थत्वात् । विभक्तिः साधुत्वार्था इत्यभिप्रायः । वैयाकरणैस्तु षष्ठ्यर्थस्य पदार्थत्वेऽपि पूर्वोक्तसमर्थसूत्रस्थभाष्यात् संसर्गत्वमेवाङ्गीकृतं न प्रकारत्वमिति विशेषः । पदोपस्थितस्य प्रकारत्वमेवेति न नियमः, अपितु पदादनुपस्थितस्य प्रकारत्वन्नेत्येव नियमः । राजपुरुष इत्यादिसमासे तु लुप्तविभक्तिस्मरणं विनापि शाब्दबोधोदयेन राजपदस्य संबन्धिनि लक्षणायामभेदान्वय इति तार्किकाः । वैयाकरणैस्तु विशिष्टैकार्थीभावस्वीकारेण न परस्परमन्वयः, किन्तु समुदायशक्त्या (अवयवशक्ति-सहकृतया) राजनिरूपितस्वत्ववान् पुरुष इति बोधः ।"

सम्पादकः

४. अधिव्याघातालङ्कारं पण्डितराजरहस्यम्

डा. गोपराजु राम, इलाहाबाद

यत्तूक्तं पण्डितराजेन व्याघातालङ्कारप्रकरणान्ते––

लुब्धो न विसृजत्यर्थं नरो दारिद्र्यशङ्कया ।

दातापि विसृजत्यर्थं तथैव ननु शङ्कया ।। इति कुवलयानन्द उदाहृतं तन्न इति––तत्र कथङ्कारं व्याघातालंकारः नास्ति ? अपि तु वर्तते । यतो हि पण्डितराजोक्तव्याघातालंकार-लक्षणस्य, यथाविशेषणं समन्वयो भवति । तर्हि पण्डितराजेन केन प्रकारेण प्रत्याख्यातं 'तन्न' इति पदेन । अत्र को हेतुः ? किं वा तात्पर्यमिति सयुक्तिकमत्र विचार्यते ।

९. जैनसाहित्ये राजनीतिः

पण्डितः पन्नालाल जैन, सागर

विशालतमे संस्कृतसाहित्ये यद्यपि बहुकालान्मौलिककृतीनां रचनावरुद्धा तथापि कोऽप्येतादृशो विषयो नास्ति यस्य बीजानि तत्र न स्युः । जैनसंस्कृतसाहित्यं तस्यैतावान् विशालः सर्वाङ्गीणश्च भागोऽस्ति यत्तदन्तरेण संस्कृतसाहित्यस्य कल्पनापि कर्तुं न पार्यते । उदाहरणार्थं राजनीतिरेव गृह्यताम् । अस्या विविधरूपाणि वर्णनानि संस्कृतसाहित्ये सन्ति । प्रमुखतया संसारशरीरभोगनिर्विण्णतायाः प्रतिष्ठापके जैनसाहित्ये । तथाहि—

आचार्यसोमदेवेन राजानं राज्यञ्च त्यागमयतायाः कारणं ज्ञात्वैव तदीयपूज्यता-मङ्गीकृत्य स्वकीयनीतिवाक्यामृतस्य प्रारम्भे राज्याय नमस्कारः कृतः । तस्याद्यं सूत्रं वर्तते––'अथ धर्मार्थकामफलाय राज्याय नमः ।। शुक्राचार्यस्य नीतिशास्त्रेऽपि सन्धिविग्रहादि-शाखायुक्ताय, सामदानादिपुष्पोपेताय, धर्मार्थकामफलसहिताय च राज्यवृक्षाय नमस्कारो विहितः ।

को हि राजा भवितुमर्हति ? एतस्योत्तरे सोमदेवः कथयति धार्मिकः, कुलाभिजनाचार-शुद्धः प्रतापी, नैतिको, न्यायी, निग्रहानुग्रहयोस्तटस्थः स्वगौरवेण युक्तः कोशबल-सम्पन्नश्च नरो नृपतिर्भवति ।

राज्ञो नीती राजनीतिरभिधीयते । इयं चतुर्षु पुरुषार्थेष्वर्थपुरुषार्थस्यान्तर्गता वर्तते । अस्याः पूर्णप्रकाशं कर्तुं स एव पारयति यो निखिलासु राजविद्यासु निष्णातो भवेत् । एतेषां सर्वेषां साङ्गोपाङ्गं निरूपणं संस्कृतजैनसाहित्ये समुपलभ्यते ।

जिनसेनाचार्यस्य महापुराणे, वीरनन्दिनश्चन्द्रप्रभचरिते, वादीभसिंहस्य गद्यचिन्ता-मणौ क्षत्रचूडामणौ च, सोमदेवसूरेर्यशस्तिलकचम्प्वां नीतिवाक्यामृते च हरिचन्द्रमहाकवे धर्मशर्माभ्युदये च राजनीतेः सुन्दरं सरसं च वर्णनं समवलोक्य 'जैनकविभिर्धर्ममोक्षयोरेव वर्णनं कृतम्' इत्याक्षेपो निर्मूलो भाति ।

10. विभ्रमः प्रमहतामपि क्वचित्

पण्डितः आनन्द झा, लखनऊ

प्रमाणप्रमेयसंशयेत्यादिगौतमीयन्यायदर्शनप्रथमसूत्रे निग्रहस्थानान्तःपातिनोऽपि हेत्वा-भासस्य पृथक्तयाऽपि संशयादिवदुल्लेखः कृतस्सूत्रकृता परमर्षिणा गौतमेन । तथा कुतः कृतम्

इति प्रश्नस्य यदुत्तरं तद्भाष्यकारेण भगवता वात्स्यायनेन दत्तं तस्य खण्डनं स्पष्टतया महामनीषिणा तद्वार्तिककारेणोद्योतकरेण विहितम् । तथा विधाय च यत्समाधानं तेनोपन्यस्तं स्वकीये वार्तिके भङ्ग्या तदस्वीकृत्य अन्यदुत्तरमुपस्थापितं स्वकीयायां तत्तात्पर्यटीकायां मिश्रवाचस्पतिना । तत्परिशुद्धिकृता हि महाचार्येणोदयनेन यद्यपि प्रकृते टीकाटीकैव कृता न किञ्चिदपि कस्यचित्खण्डनमण्डनतया, न वा किञ्चिदपि स्वमततया प्रतिपादितम्, परन्तु तत्परवर्तिना विदुषा विश्वनाथपञ्चाननेनानेकन्यायवैशेषिकसद्ग्रन्थप्रणेत्रा "हेत्वाभासस्य पृथगभिधानप्रयोजनं तु जानाति भगवानक्षपाद एवेति विलिख्य वात्स्यायनोद्योतकरवाचस्पतिमिश्राणां त्रयाणामप्युत्तरत्रयं न मनोरममिति प्रतिपादयता "वयन्तु" इत्यादिना यत्प्रतिपादितं तस्यांशतस्साधुत्वेऽपि सर्वांशतः कथं नाम साधुत्वमिति तु विवेचनीयम् ।

11. श्रीमद्भगवद्गीतोपदेशस्य मनोविज्ञानपरकत्वम्

पण्डितः शोभानन्द झा, द्वारका

कौरवदलवनदावानलसन्तापप्रशमाय युद्धार्णवावगाहनोद्यतस्य विधेयवैमुख्यं निराकर्तुं भगवता मनोविज्ञानाधारेण सांख्ययोगसमन्वयपूर्वककर्मयोगोपदेशो व्यधायीति गीतामहाभारतपर्यालोचनेन विज्ञायते ।

कथमन्यथा बाल्यत एव कौरवीयासह्यदुःखमनुभवतोऽप्रतिहतशक्तिप्राप्तये समाराधितमहेशस्य लब्धकामस्याप्यर्जुनस्य "युद्धभूमौ विपक्षाश्रितस्वजन-गुरुजनवधजन्यपातकं भवेदिति पिपृच्छतः समाधानमकुर्वतो भगवतः "कुतस्त्वा कश्मलमिदं विषमे समुपस्थितम्" (२–२) इत्यादि प्रश्नावसरः सम्भवति । सांसर्गिकव्यामोहकवलितस्यार्जुनस्य मुखान्निर्गत––शब्दं श्रोतुकामो भगवान् पृच्छति "कुतस्त्वेति । ततः सांसर्गिकव्यामोहमपाकर्तुं प्रयतते सांख्याद्युपदेशेन कथमन्यथा "सदृशं चेष्टते स्वस्याः प्रकृतेर्ज्ञानवानपि" प्रकृतिं यान्ति भूतानि निग्रहः किं करिष्यति" (३।३३) इत्यादिभगवद्वाक्यस्य संगतिः । यतः प्राकृतिकव्यामोहे सति भगवदुपदेश एव विफलत्वमेयात् । तस्मात् सर्वत्र गीतायां मार्गान्तरोपदेशोऽपि कर्मयोगपोषकः ।

12. शाक्तवेदान्तदर्शनम्

डॉ. श्रीजीवन्यायतीर्थ, भाटपारा (प. बंगाल)

सर्वतन्त्रस्वतन्त्रेण परित्यक्तमहामहोपाध्यायोपपदेन काशीमरणलब्धशिवत्वेन शाक्ताचार्यपञ्चाननतर्करत्नपादेन ब्रह्मसूत्रशक्तिभाष्यप्रतिपादितमिदं शाक्तवेदान्तदर्शनम् ।

शक्तिर्ब्रह्मेति तत्त्वप्रतिपादनपरं दर्शनं हि शाक्तवेदान्तदर्शनम् । यद्यपि षड्दर्शनसमुच्चयसर्वदर्शनसंग्रहादिग्रन्थे तादृशाभिधेयं किमपि दर्शनं नोपलभ्यते, तथापि शाक्तदर्शनं वेदान्तदर्शनञ्च पृथक्तया परिज्ञायते । शाक्तदर्शनं नाम तन्त्रसारनामकवङ्गदेशप्रसिद्धतन्त्रसंकलनग्रन्थे श्रीविद्यापूजाप्रकरणेऽर्चनीयदर्शनचक्रे केन्द्रस्थाननिहितमिदं समुपलभ्यते । शांकरदर्शनमितिनामान्तरेण

वेदान्तदर्शनमिति वा सर्वजनविदितं वरीवर्त्ति । तत्तत्पदद्वयमिलितं दर्शनं दुर्लभदर्शनमपि तद्दु-द्भटकल्पनाजटिलं श्रुतिविरुद्धमिति नाशङ्कनीयं दोषज्ञैः ।

महामहोपाध्यायविद्वद्वरेण्यश्रीगोपीनाथकविराजमहोदयेन आङ्गलभाषया ब्रह्म-सूत्रशक्तिभाष्यस्य परिचयदानप्रसङ्गेन सूचितं यदिदं भाष्यभासितं दर्शनं काश्मीरीयशैवा-द्वैतवादादिभ्यः स्वतन्त्रप्रस्थानरूपेण प्रतिपादितं गतानुगतिकतां परिहाय स्वमनीषाबलेनैव निबद्धं परन्तु स्वकीयमतं श्रुत्यर्थसामञ्जस्यसमन्वितं पूर्वापरसर्वशङ्कासमाधानपरं विराजते । नानादर्शनशास्त्रस्य तथा बहु-संस्कृतग्रन्थानां निर्मातृतया प्रसिद्धस्यास्य पण्डितवर्यस्य कृतिरियं समुचितसमादरमर्हतीति ।

शाङ्करवेदान्तदर्शनं हि मुख्यतया चतुर्थाश्रमिणां रागद्वेषनिवृत्तये बाह्यवस्तूनि सर्वाणि मायाकल्पितानीति ध्यानं सर्वथोपयुज्यते । परन्तु गृहस्थाश्रमिणां नित्यकर्मानुष्ठाननिष्ठानां दारापत्यपरिहारपूर्वकवनगमनभिक्षाटनदण्डधारणासमर्थानां किं न मुक्तिसम्पद् एकान्ततो दुर्लभा भवेत् ? अत्र जागर्त्ति याज्ञवल्क्यवचनम्——

न्यायागतधनस्तत्त्वज्ञाननिष्ठोऽतिथिप्रियः ।
श्राद्धकृत् सत्यवादी च गृहस्थोऽपि हि मुच्यते ।।

गृहस्थानां तत्त्वज्ञानं कीदृशमिति प्रश्ने केनोपनिषदुक्तं ब्रह्मस्वरूपं गृहीतमस्मिन् शाक्त वेदान्तदर्शने——स तस्मिन्नेवाकाशे स्त्रियमाजगाम बहुशोभमानामुमां हैमवतीम् । तां होवाच किमेतद् यक्षमिति । सा ब्रह्मेति होवाच । ब्रह्मविद्याया उमास्वरूपत्वकथनेनोभयोरभेदः सम्प्रतीयते ।

बहुशोभमानां हैमवतीमिति विशेषणेन च चिदचिदुभयात्मिकाम् उमाम् निर्वक्ति केनो-पनिषत् । सैव शक्तिर्महाशक्तिरिति वा व्यपदिश्यते तन्त्रे श्रुतौ पुराणे च ।

ऐकाश्रम्यं त्वाचार्या इति गौतमवचनेन प्रव्रज्याग्रहणाशक्तानामपि गृहस्थानां स्थितिर्न शास्त्रेण प्रतिषिद्ध्यते । यावज्जीवम् अग्निहोत्रं जुहोतीत्यादिविधिद्वारापि सूच्यते ऐकाश्रम्यवादः ।

गृहस्थानामस्ति मोक्षाधिकारः, स च तत्त्वज्ञानसापेक्षः । तज्ज्ञानञ्च शाक्तवेदान्त-दर्शनाध्ययनध्यानधारणाद्वारा सम्पादनीयम् ।

भगवच्छंकराचार्यप्रणीतप्रपञ्चसार——लक्ष्मीधरकृतटीकासहितसौन्दर्यलहरीस्तोत्र——प्रमाणकं श्रुतिमन्त्रपुराणतन्त्राधारकं शाक्तवेदान्तदर्शनमिदं भारतीयास्तिकजनगणानां नित्यार्च-नीययुगलदेवताराधनतात्पर्यप्रकाशकं सकलदर्शनसिद्धपदार्थोपादानकं दर्शनान्तराणां समन्वय-साधकञ्चेति नवीनमपि नोपेक्षणीयं विचक्षणानाम् ।

इत्थं सामान्यतः शाक्तवेदान्तदर्शनस्य स्वरूपं प्रस्तुत्य निबन्धेऽस्मिन् एतद्दर्शनानुसारेण पूर्वमीमांसोत्तरमीमांसयोः ऐक्यं प्रतिपाद्य द्विमुनीदं मीमांसादर्शनं, तत्र पूर्वमीमांसाविषयभूताः धर्मादयः महाशक्तिविभूतिरूपाखण्डशक्तयः, तासां सर्वासां नियन्त्री शक्तिः महाशक्तिः इति विशेषबोधार्थं उत्तरमीमांसायाः उपक्रमः इतीदृशी एतद्दर्शनप्रक्रिया समीक्षिता । अथ च एतद्दर्शनानुसारं ब्रह्मसूत्रस्य विख्यातायाः चतुःसूत्र्याः विशिष्टो व्याख्यानक्रमः प्रदर्शितः ।

—सम्पादकः

13. महाकवि - नीलकण्ठदीक्षित - विरचितम् अमुद्रितं मुकुन्दविलासकाव्यम्

डॉ. के. रा. जोशी, नागपुर

खिस्तकालगणनया सप्तदशे शतके जीवन् श्रीमदप्पयदीक्षितेन्द्राणां भ्रातुः पौत्रः महाकवि-नीलकण्ठदीक्षितः आधुनिकेषु कविवरेषु महनीयं पदं बिभर्ति । महाकाव्यप्रणयने, नाट्यरचनायां, चम्पूनिर्माणे, लघुकाव्यलेखने, कुशलः तादृशः कविवरः दुर्लभः । 'शैवा वयमाचतुर्वदनात्' इति घोषयन् श्रीनीलकण्ठदीक्षितः शैवः आसीत् । श्रीशिवगुणवर्णने तेन दर्शितं स्वकौशलम् । तेन लिखितम् इदं मुकुन्दविलासकाव्यं तु श्रीकृष्णचरितं निरूपयति । कालिदासं स्मारयन्ती वैदर्भी शैली, रमणीयानि अपूर्वाणि कल्पनाविलसितानि, भावसौन्दर्यम् इत्यादिभिः हृद्यैः गुणगणैः सम्पन्नम् इदं काव्यं किमपि शोभते । अस्मिन् काव्ये तदीयेतरकाव्यतुलनया साक्षात् मानवजीवनोचितानि वर्णनानि अधिकानि भवन्ति । अस्य काव्यस्य पठनेन सप्तदशशतकसम्बद्धः भारतेतिहासः कथं सूचितः भवति इति काव्यविशेषं काव्यपरिचयेन सह अयं निबन्धः निरूपयति । यद्यपि काव्यमिदं खण्डितावस्थायां लब्धं तथापि तत् इन्द्रचापशकलम् इव रसिकजनमनोहरणे क्षमायाः नीलकण्ठदीक्षितानां प्रतिभायाः अपूर्वायाः निदर्शनं भवति । अमुद्रितस्य अस्य काव्यरत्नस्य परिचयः ध्रुवं रसिकजनमनोविनोदाय भवेत् ।

14. डा. कीथमहाभागकृते ऐतरेयब्राह्मणानुवादे काश्चन विप्रतिपत्तयः

पण्डितः वेङ्कटेशशास्त्री जोशी, पूना

पाश्चात्यैः संशोधकैः बहवो वेदग्रन्थाः अनूदिताः । तदर्थं ते नितान्तं धन्यवादार्हाः । परं तैः अनूदितेषु ग्रन्थेषु काश्चन त्रुटयः समुपलभ्यन्ते । विशिष्य च श्रौतकर्मप्रधानेषु ब्राह्मणग्रन्थेषु एतादृक्त्रुटीनां बाहुल्यं दरीदृश्यते । डॉ. ए. बी. कीथमहोदयैः कृते ऐतरेयब्राह्मणस्य आङ्गलभाषानुवादे केचन शब्दाः अत्र प्रबन्धे विमर्शार्थमुदाहरणरूपेण प्रस्तूयन्ते । यथा—

(१) नवकपालो भवति । ३.४.

(२) योगक्षेमौ. . . .३.३; ३७.२; ३७.५.

(३) गवामयनेन यन्ति । १८.३.

15. पाणिनीयव्याकरणे निपातनकल्पनाविचारः

पण्डितः वेङ्कटेशशास्त्री जोशी, पूना

"शास्त्रान्तराप्राप्तस्य मुखत उच्चारणं निपातनम्" अथवा "यदिह लक्षणेनाप्राप्तं तन्निपातनाल्लभ्यते" (काशिका, ३.१.१२३) इत्यादीनि हि लक्षणानि "निपातन" शब्दस्य दृश्यन्ते ।

पृषोदरादिगणे (पृषोदरादीनि यथोपदिष्टम् । पा. ६.३.१०९) तावत् मयूर-बलाहकशब्दौ पठ्येते । तत्र पृषोदरादिगणे अनयोः शब्दयोः किमर्थं पाठः कृतः; इत्यस्मिन् विषये अत्र प्रबन्धे विमर्शश्चिकीर्ष्यते ।

16. महाभाष्ये समाधृताः केचन लौकिकन्यायाभाणकाः ।

पण्डितः कृष्णशास्त्री कानिटकर, इन्दौर

शास्त्रं हि लौकिकव्यवहारान् अनुसरति, यल्लोके व्यवह्रियते तच्छास्त्रेऽपि अनुस्रियते । यथाऽन्यशास्त्रेषु तथैव व्याकरणेऽपि एषैव स्थितिः ।

महाभाष्ये बहुषु स्थलेषु लौकिकन्यायाभाणकाः स्वकथनपरिपुष्टयर्थमाश्रिता अवलोक्यन्ते, यथा––सूत्रशाटककूपखानकन्यायादयः, आम्रान् पृष्टः कोविदारानाचष्टे, आम्राश्चसिक्ताः पितरश्च प्रीणिता इत्यादय आभाणकाश्च । पूर्वापरसन्दर्भमाश्रित्य केषाञ्चनात्र विमर्शः क्रियते ।

17. केषाञ्चित् शब्दानां साधुत्वम्

पण्डितः कै. बालसुब्रह्मण्य शास्त्री, मद्रास

मुनित्रयं नमस्कृत्य, तदुक्तीः परिभाव्य च ।
द्वित्राणामद्य शब्दानां साधुत्वमुपपाद्यते ।।

कथं 'चतुर्मुख' इति ? "चतुर्मुखमुखाम्भोजवनहंसवधूर्मम" (काव्यादर्शे) "स चतुर्मुख-षण्मुखपञ्चमुखप्रमुखाखिलदैवतमौलिमणे" (वेङ्कटेश्वरसुप्रभाते) 'चतुर्मुखो नीलरुचिस्त्रिनेत्रः पायादघोरो दिशि दक्षिणस्याम्" (शिवकवचे) इत्यादयः कविप्रयोगाः बहुलाः इति चेत्–– 'स्थानप्रयत्नाभ्यामन्तरतमे स्पर्शे चरितार्थो विधिरयं रेफे न प्रवर्तते । चतुर्मुखः––इत्याहुः दीक्षितेन्द्राः । एतन्मुरारिः इत्यत्र दस्य नः आदेशः स्थानप्रयत्नाभ्यामन्तरतमः, रेफस्य णः आपाद्यमानः मूर्धन्यतया स्थानमात्रेणान्तरः, स्पृष्टेषत्पृष्टप्रयत्नभेदात्, इत्याशयः । यद्यपि अनुनासिकादेशस्य वैकल्पिकत्वात् "एतद्मुरारिः" इतिवदभावपक्षे चतुर्मुखशब्दः साधुरिति वक्तुं शक्यमथापि पक्षे चतुण्मुखशब्दस्य साधुत्वशंकां वारयितुमेवं समाधानमुक्तम् । अत एव 'अयं रेफे न प्रवर्तते'––इति समाहितम् । एवं सति 'कमल् + मुरारिः', 'वृक्षव् + नेता' इत्यत्र लवयोरनुनासिकलवादेशप्रवृत्तिः बाधकाभावादभ्युपगन्तव्या । कथं 'स्पर्शे चरितार्थः' इत्युक्तिर्घटेत । 'स्पर्शस्यैवेष्यते' इत्यप्यस्ति प्राचां ग्रन्थः । अतः स्पर्शभिन्नेषु अनुनासिकविधिर्न प्रवर्तते, कमल् वृक्षव् इत्यादीनामनभिधानादित्याशयः प्राचां वर्णनीयः ।

एवमपि इदं समाधानं न युज्यते । यतः 'स्थानेऽन्तरतमः' इत्ययमादेशनियमविधिः । यथा अवहनननियमविधिः प्रत्यैष्टिकद्रव्यव्रीहि प्रवर्तते, तथा प्रतिस्थानि लक्षणोपप्लवः अङ्गीकार्यः । तथा च 'पदान्तस्य रेफस्यानुनासिको भवति' इत्यस्योपप्लुतस्य लक्षणस्या-चरितार्थतया णकारोऽनुनासिकः प्राप्नोत्येव । अतः दीक्षितेन्द्रादिप्राचां समाधानं कथं घटेत ?

अत्राहुः "स्थानेऽन्तरतम उरण् रपरः" इति संहितापाठात् प्रथमान्तच्छेदवत् "अन्तरतमे स्थाने" इति सप्तम्यन्तच्छेदोऽपि भवितुमर्हति । एतत्पक्षे न आदेशनियमः अपि तु प्रकृतिनियमः । प्रत्यादेशं लक्षणमुपप्लवते । "णकारः पदान्तस्य यरः स्थाने" इतीदमुपप्लुतं लक्षणं स्थान-प्रयत्नाभ्यां सदृशतमे (अन्तरतमे स्थाने) स्पर्शे चरितार्थमेव 'षण्मुख' इत्यादौ । अतः केवल-स्थानसदृशे न त्वन्तरतमे, रेफे न प्रवर्तते इत्यभिप्रायः इति । यद्यपीत्थमापत्तिपरिहारौ 'कमल्-मुरारिः' 'वृक्षव्नेता' इत्यादावपि सम्भवतः, तथापि तादृशप्रयोगाणां कष्टसाध्यत्वेनानभिव्यक्त-त्वात् अभिव्यक्ततरे सुप्रसिद्धे 'चतुर्मुख' शब्द एवाभिहितौ । "अभिव्यक्तपदार्था ये स्वतन्त्रा लोकविश्रुताः । शास्त्रार्थस्तेषु कर्तव्यः शब्देषु न तदुक्तिषु (तत्सदृशेषु)" इति शास्त्रात् । तादृशप्रयोगाणामभिधाने तूपलक्षणमेतत् चतुर्मुखशब्दोपादानम् । प्राच्याः केचिदेवं वर्णयन्ति— 'व्यक्तिपक्षेण शंका, जातिपक्षेण समाधानम् इति । 'व्यक्तिः पदार्थः' इति पक्षे लक्ष्यभेदे लक्षण-भेदादस्यां व्यक्तौ लक्षणस्याचरितार्थत्वात् रेफेऽपि प्रवृत्तिर्दुर्वारैव तथापि लक्ष्यानुरोधेन जातिपक्ष एव श्रीयते इति च । इदं न विचारसहम् । यतः 'न ब्राह्मणं हन्यात्'—लक्षणस्य निषेधात्मकस्य व्यक्तिपक्ष एव प्रतिब्राह्मणविषयता न जातिपक्षे इत्युक्तिः समाचीना वा? प्रत्युत वैपरीत्यं स्यात्, व्यक्तिपक्षे, एकब्राह्मणव्यक्तिहनननिवृत्त्या चरितार्थं लक्षणं प्रतिब्राह्मणव्यक्ति न प्रवर्तते, जातिपक्षे तु ब्राह्मणत्वजात्यवच्छिन्नसर्वव्यक्तिविषयत्वात् प्रतिब्राह्मणव्यक्ति प्रवर्तते इति । जातिपक्षे जात्याश्रयसकलव्यक्तीनां स्वत एव विषयत्वं व्यक्तिपक्षे तदेकवाक्यतायै फलैक्याय च प्रतिलक्ष्यं प्रतिव्यक्तिलक्षणोपप्लवाङ्गीकार इत्येव भेदः । पक्षद्वये नास्ति फलभेदः । अतः प्राचां जातिपक्षमाश्रित्य समाधानं नैव समञ्जसम् । वस्तुतस्तु सप्तम्यन्तपदच्छेदपक्ष-माश्रित्य समाहितिरपि नैवयुक्ता । यतः एवं सति 'सुधी + उपास्यः' इत्यत्र यण् दीर्घे स्थानिनि न स्यात्, ह्रस्वे 'दधि + अत्र' इत्यत्रैव स्यात् । प्रत्यादेशं लक्षणोपप्लवाङ्गीकारेण 'यकारादेशः इकः स्थाने भवति' इति अन्तरतमे स्थाने (प्रमाणेनापि एकमात्रिके) ह्रस्वे चरितार्थं लक्षणं दीर्घे सुध्युपास्यादौ न प्रवर्तेत । अतो दूषितोऽयं सप्तम्यन्तच्छेदपक्षः । प्रथमान्तच्छेदपक्षे च दुष्परिहरैव रेफस्य णादेशापत्तिः । अत एव एवं समाधातव्यम्—'अनुस्वारस्य ययि परसवर्णः" इत्युत्तरसूत्रात् सवर्णपदमपकृष्य 'यरः पदान्तस्यानुनासिके परे सवर्णः अनुनासिको वा स्यात्"— इति सूत्रार्थः आश्रीयते । 'रेफोष्मणां सवर्णा न सन्ति' इति भाष्योक्तेः, रेफस्य सवर्णाभावात् सवर्णानुनासिकाप्रसिद्ध्या सूत्रप्रवृत्तिर्वारिणीया इति ।"

निबन्धेऽस्मिन् इत्थं पूर्वदर्शितया दिशा 'प्रेम्णा शरीरार्धहरां हरस्य' इति कालिदास-प्रयोगे 'शरीरार्ध' शब्दस्य, 'मुनित्रयं नमस्कृत्य' इति भट्टोजीदीक्षितप्रयोगे मुनित्रयशब्दस्य च साधुत्वं साधितम् । 'वह्निमद्वान्' इति नैयायिकप्रयोगस्य असाधुत्वञ्च दर्शितम् ।

18. जैमिनीयन्यायानामन्यत्र सञ्चारः

पण्डितः कै. बालसुब्रह्मण्य शास्त्री, मद्रास

जैमिनीयाः न्यायाः न श्रौतप्रयोगमात्रोपयोगिनः । यद्यपि सर्वमुदाहरणं तत्तदधिकरण-विचार्यतया श्रौतप्रयोगान्तर्भूतमेवोपात्तं, अथापि तत्काले श्रौतकर्मणां बाहुल्येन प्रसिद्धतरत्वात्तान्यु-

PP-18

दाहृतानि । तन्मुखेन स्थापिता न्यायाः, वाक्यन्यायत्वात्, सर्ववाक्यतत्त्वार्थनिर्णयायोपयोक्तव्याः । अत एव बहुलम् उत्तरमीमांसायां तत्तदधिकरणेषु पूर्वपक्षस्य सिद्धान्तस्य च निर्णायिकतया जैमिनीया न्यायाः उपनिषद्वाक्यार्थतत्त्वनिर्णये उपयोक्ष्यमाणाः दृश्यन्ते । तथा धर्मशास्त्रवाक्यार्थतत्त्वनिर्णयेऽपि" इति जैमिनीयन्यायानां अन्यत्र सञ्चारविषये सामान्यां प्रतिज्ञां कृत्वा तदनुसारं उत्तरमीमांसाव्याकरणादिशास्त्रेषु दृष्टानि तानि तानि स्थानानि निबन्धेऽस्मिन् सविस्तरम् सोदाहरणञ्च निर्दिश्य उपपादितानि यत्र कतिपयानां जैमिनीयन्यायानां अवलम्बः समाश्रितः ।

तत्र काव्यविषये जैमिनीयन्यायसञ्चारः इत्थं प्रदर्शितः––

"किम्बहुना––काव्येष्वपि महाकविभिः लौकिकार्थतत्त्वनिर्णयायोपयुज्यन्ते । यथा रघुवंशे, भूयोऽनुग्रहन्यायः तद्बाधकतया प्रधानन्यायश्च द्वितीये सर्गे सिंहराजसंवादे प्रदर्शितः । 'विप्रतिषिद्धधर्माणां समवाये भूयसां स्यात्सधर्मत्वम्' (जै० सू० १२-२-२२) इति सूत्रेण भूयस्त्वमल्पत्वबाधकमुक्तम् । समसंख्याकत्वे उभयोः एतन्न्यायानवकाशात् 'मुख्यं वा पूर्वचोदनाल्लोकवत्' (जै० सू० १२-२-२३) इत्यनेन मुख्यप्राबल्यं प्रदर्शितम् । ततः मुख्यत्वस्य भूयस्त्वस्य च बाधकं प्राधान्यं तदनन्तराधिकरणेन 'अङ्गगुणविरोधे च तादर्थ्यात्' (जै० सू० १२-२-२५) इति सूत्रेण स्थापितम् । एतन्मनसि निधाय 'एकातपत्रं जगतः प्रभुत्वं' नवं वयः, कान्तमिदं वपुश्च । अल्पस्य हेतोर्बहुहातुमिच्छन् विचारमूढः प्रतिभासि मे त्वम् । (र० व० २-४७) इति ब्रुवन् मृगाधिराजः भूयस्त्वमल्पत्वबाधकं, यतः त्रयाणां नाशेन धेनुमेकां रिरक्षिषसि, अल्पस्य हेतोर्बहु हातुमिच्छन् मीमांसासमर्थं इत्याह पुरुषाधिराजोऽपि प्रतिवचनावसरे 'इमामनूनां सुरभेरवेहि' इति वदन् कोटिगोप्रदानेन प्रधानभूता सुरभितुल्येयं गौः न प्रतिनिधेयेत्यभिसन्दधानः प्रधानन्यायं भूयस्त्वबाधकं प्रकटयति स्म । 'वेदो वा प्रायदर्शनात्' (जै० सू० ३-३-२) इति गुणभूतस्याप्यर्थवादस्य उपक्रमस्थानगतत्वेन प्राबल्यं प्रदर्शितम् । अयमुपक्रमन्यायः उत्तरमीमांसाधिकरणेषु बहुषु पूर्वपक्षे सिद्धान्ते च सञ्चारितः । यथा दीक्षितेन्द्राः आहुः––"शब्दादेव प्रमितः––इत्यधिकरणपूर्वपक्षे 'स्वभावबलादपि प्राथम्यबलस्याधिकत्वात् अल्पपरिमाणलिङ्गं प्रथमगतमीशानश्रुतेश्चरमगतात् बलवत्' इति उपक्रमन्यायं सञ्चारयन्ति च । उक्थ्याग्निष्टोमाधिकरणन्यायेन (जै० सू० १०-५-१२) सिद्धान्तमाहुः । "प्रथम श्रुतस्याप्यनुवाद्यस्य तात्पर्यवता विधेयेन विरोधे सत्युपमर्दो युक्त एव" इति च तदधिकरणन्यायशरीरं निष्कृष्य दर्शयन्नत्र सञ्चार्य सिद्धान्तं स्थापयन्ति । अतिरोहितमिदं न्यायरक्षामणिं परिशीलयताम् । येनाश्रुतं श्रुतं भवति, अमतं मतं, अविज्ञातं विज्ञातम्' इत्युपनिषद्वाक्येष्वपि अयं न्यायः सञ्चारितः 'प्रकृतिश्च प्रतिज्ञा' ––इत्यधिकरणे न्यायरक्षामणौ । स्थाणुपुरुषादीनामिव बाधायां सामानाधिकरण्यं, न तु तत्त्वमस्यादि वाक्येष्विवाभेदे इति हि तद्ग्रन्थः । 'अर्भकौकस्त्वात्' (व्या० सू० १-२-७) इति सूत्रेऽपि इमं न्यायं सञ्चारयन्ति दीक्षितेन्द्राः––यथा 'तात्पर्यविषयविधेयानुसारेणोद्देश्योपमर्दस्य "अप्यग्निष्टोमे राजन्यस्य गृह्णीयादुप्युक्थ्ये ग्राह्यः" इत्यादिषु दृष्टत्वाच्च' इति ।"

अन्ते च जैमिनीयन्यायानां आधुनिकसन्दर्भेऽपि उपयोगं प्रतिपादयन्तः लेखकाः निबन्धमित्थमुपसंहरन्ति––

"किं बहुना––नूनं वदामः राज्यशासननीतिवाक्येष्वपि (Constitutional laws) तत्तत्वनिर्णयायोपयोक्तुं शक्याः पूर्वोत्तरमीमांसयोः स्थापिता न्यायाः । यतस्ते समेऽपि वाक्यन्याया इत्येव समाख्यायन्ते । परं तु तत्तदधिकरणे स्थापितानां न्यायानां स्वरूपमिदन्तया, शृङ्गग्राहिकया गोग्रहणवत्, प्रथमं निष्कृष्य ज्ञातव्यम् । तत एवान्यत्र संचारः सुकरः । 'ङ यं;:'

इत्यादि पाणिनीयमनुशासनं पदविषयकं यथा वा सर्वतादृश (अकारान्त) पदसाधारणं न केवलं रामशब्दमात्रस्य तद्वत् पदशास्त्रवत्, वाक्यशास्त्रे पूर्वोत्तरमीमांसे अपि सर्ववाक्यसाधारण-वाक्यन्यायप्रवर्तिके, न तु श्रौतवाक्योपनिषद्वाक्यमात्रोपयोगिन्यौ इति विदन्तु महान्तः। अतः अद्यत्वे श्रौतकर्मणां लोपेऽपि ज्ञानपथस्यानुपयोगेऽपि न्यायतत्त्वविज्ञानाय इतरवाक्येषु धर्म-शास्त्रगतेषु संचाराय च उभयविधे मीमांसे अध्येतव्ये अध्यापनीये, विशिष्य च लुप्तं जैमिनीयं शास्त्रं सञ्चारणीयं प्रचारणीयं च।" —सम्पादकः

19. भाष्यवार्तिकोभयाचार्यसंमतो मूलाविद्यावादः

पण्डितः के. कृष्णजोयिस्, बंगलोर

श्रुतिस्मृतिपुराणादिप्रमाणैः तत्र तत्र प्रस्थानत्रयभाष्ये वार्तिके च श्रीशङ्करभगवत्पादैः श्रीसुरेश्वराचार्यैस्तदीयहृदयं साक्षादेव गृहीतवद्भिश्च दर्शिता या प्रकृतिः माया, अक्षरम्, अव्याकृतम्, आकाशम्, अव्यक्तम्, तमः नामरूपम् अविद्या भूतसूक्ष्मम् इत्यादिशब्दैः समन्तात् व्यवहृता सैव कारणविद्या लयलक्षणाविद्या मूलाज्ञानम् मूलाविद्याइत्यादिपदैः पञ्चपादिका-विवरण-भामत्यादिनिबन्धेषु सर्वतोऽभिगीयते।

सैषा मूलाविद्या प्रस्थानत्रये वार्तिके वा गौडपादकारिकासु वा त्रिभिरप्याचार्यैः कुत्रचि-दपि मूलाविद्यापदेन न व्यवहृता नाप्यर्थतः स्वीकृतेति कैश्चन मूलाविद्यानिरासग्रन्थे तिरस्कृता। तामाश्रित्य च प्रवृत्तो मूलाविद्यावादः सर्वथा दूषितश्च। परम् अग्रहणम् (ज्ञानाभावः) विपरीतप्रत्ययः (अध्यासः) संशयश्चेति एतत्त्रितयमेव भाष्यकारादिसम्मतमविद्यापदवाच्यं नान्यत् किञ्चिदिति, तत्रापि 'अहमित्यध्यास एव सकलकार्यकारणादिसंसारमूलमिति स्वाशयश्च प्रकाशितः स्वग्रन्थे।

वयमत्र शोधनाय पुनः प्रवृत्ताः। "मूलाविद्यावाद उभयाचार्यसम्मत" इति निर्णयः भाष्यवार्तिकोदाहरणैः संक्षेपेण अस्माभिरत्र प्रदर्श्यते।

यद्यपि मूलाविद्यापदं कुत्रचिदपि भाष्ये न दृश्यते, तथापि तस्यार्थोऽपि न दृश्यत इति तु न सुवचम्। ईशोपनिषद्भाष्ये परं "प्रकृतिः कारणमविद्ये", ति पर्यायेण व्यवहृतैव, आनुमानिका-धिकरणभाष्यस्य, बृहदारण्यकीयस्य अव्याकृतमन्त्रभाष्यस्य तदीयवार्तिकस्य च पर्यालोचनेन, तथा 'नाहं प्रकाशः सर्वस्य योगमायासमावृत" इति गीताभाष्यस्य 'गूढोत्मा न प्रकाशत' इति कठमन्त्रभाष्यस्य च समग्रपर्यालोचनेन सेयं मूलाविद्या उभयाचार्याभिमतेति प्रतीमः।

वार्तिकं च किञ्चिदुदाह्रियते विदुषां प्रत्ययाय—

"नामरूपादिना येयमविद्या प्रथतेऽसती।
माया, तस्याः परं सौक्ष्म्यं मृत्युर्नैवेति भण्यते॥
मृत्युर्वै तम इत्येवमाप एवेदमित्यपि
अविद्या प्रथते मौली व्यक्ताव्यक्तात्मनानिशम्॥

अत्र हि मूलाविद्या मौली अविद्येति व्यस्तपदाभ्यां व्यवहृता, सेयं व्यक्ताव्यक्तरूपेण नामरूपादिरूपेण प्रथते, सा चासती मिथ्येति, माया सैवेति च "मायां तु प्रकृतिं विद्यात्...." "दैवी ह्येषागुणमयी मम मायादुरत्यया" इति श्रुतिगीताप्रमाणोदाहरणेन वार्तिक एवान्यत्र विनिर्णीतम्। —सम्पादकः

20. तत्र श्लोकचतुष्टयम्

पण्डितः रा. वि. कौण्डिन्यः, जामनगर

निबन्धेऽस्मिन् अभिज्ञानशाकुन्तलीयचतुर्थाङ्कस्थं प्रसिद्धं श्लोकचतुष्टयं विशेषतः विमर्शपदवीम् उपनीयते। "क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः" इति महाकविमाघोक्तदिशा श्लोकचतुष्टयस्य अध्यापनप्रसङ्गे प्रस्फुरिता क्षणक्षणनवतानुभूतिः लेखकेन प्रतिपादिता।

अत्र विमृष्टानि पद्यानि, 'यास्यत्यद्य शकुन्तला . . .,' 'पातुं न प्रथमं व्यवस्यति जलम्....' 'अस्मान्साधु विचिन्त्य. . . .', 'शुश्रूषस्व गुरून् . . . .' इतीमानि। चतुर्ष्वपि श्लोकेषु भारतीयसंस्कृतेः तत्त्वदर्शनम् भवति इति। शुश्रूषस्व गुरून् इति पद्ये रमणीयतायाः पराकाष्ठा प्राप्तेति च प्रतिपादयन्तः पण्डितवर्याः वदन्ति "भारतीयसंस्कृतिसूचकस्य सर्वजनाभिरामस्य प्रसादगुणसमन्वितस्य ललितपदविभूषितस्यास्य श्लोकचतुष्टयस्य कथं परमरम्यत्वं न भवेत्। ततश्चास्मात्समुचितं समादाय सारं, तदनुसरणे कृते यत्ने, भारते भारता बाला भवेयुर्भाग्यशालिनो निखिललोकवन्दनीया" इति।

—सम्पादकः

21. श्रीमद्भागवते योगमहत्त्वम्

पण्डितः हरिप्रसाद छ. महेता. बड़ौदा

यद्यप्यमलात्मनां परमहंसानां मुनीनां भक्तियोगविधानार्थं भागवतधर्मनिरूपणार्थञ्च श्रीमद्भागवतस्य वैशिष्टयं निःसंशयमस्ति तथापि भगवल्लीलानां मूले ऐश्वर्यरूपं यत्तत्त्वं दृश्यते तत्र श्रीकृष्णस्यात्मयोगस्य प्रभाव एव।

श्रीमद्भगवद्गीतायां भगवतः श्रीकृष्णस्य योगसामर्थ्यं केवलं विश्वरूपदर्शनावसरे निरूपितं वर्तते श्रीमद्भागवते तु तस्य तदेव सामर्थ्यं तल्लीलाकथाख्यानेन आदौ मध्येऽन्तेच सर्वत्र मुक्तकण्ठं व्यासेन गीतमस्ति।

श्रीमद्भागवतकाले श्रीकृष्णस्य योगमहिमा परां प्रतिष्ठां गत आसीदिति निश्चयेन वक्तुं शक्यते। तस्य कर्तुमकर्तुमन्यथाकर्तुं च सामर्थ्यं योगाधीनमेव। तस्य परमपुरुषत्वसिद्धिर्योगबलनैव। समग्रासु श्रीकृष्णस्य श्रीमद्भागवतोक्तासु लीलासु योगस्यैव प्रभावो दृश्यते। तस्य जगद्गुरुत्वस्यालौकिकत्वस्य च मूलेऽन्ततो गत्वा योगस्य प्रभाव एव। तस्य जीवनेऽनासक्तिर्योगाधीनैव।

श्रीमद्भागवतोक्तं श्रीकृष्णचरितं योगबलनिर्भरमेवेति प्रदर्शयितुं प्रबन्धेऽस्मिन् प्रयासः कृतोऽस्ति।

22. स्फोटविमर्शनम्

पण्डितः चिन्तामणि मिश्र शर्मा, पुरी

"सूक्ष्मामर्थेनाप्रविभक्ततत्त्वामेकां वाचमभिनिष्यन्दमानाम्" इति श्रुतितः स्पष्टमेव अवसीयते यत्, शब्दार्थयोः मध्ये अन्यतरस्य प्राथम्यं निर्णेतुमशक्यम् । अतः शब्दार्थसम्बन्धानां नित्यत्वं स्वीकुर्वन्ति शिष्टाः । "नित्ये शब्दार्थसम्बन्धे" इति कात्यायनवार्त्तिकम् । महाभाष्यकारास्तु शब्दो नित्यः, अर्थो नित्यः, तयोरपि सम्बन्धो नित्य इति अभाषन्त । शब्दात् अर्थप्रतीतौ शक्तिलक्षणान्यतररूपायाः वृत्तेः कारणत्वं सर्वसम्मतम् । सा च वृत्तिः ईश्वरसंकेतरूपा साधुषु एव शब्देषु वर्त्तते । असाधुशब्दात् अर्थप्रत्ययवसानं साधुशब्दानुमानेन इति आमन्यमानाः तार्किकाः शब्दः आकाशगुणः स च अनित्य इति सिद्धान्तयन्ति ।

मीमांसकास्तु शब्दानित्यत्वं प्रतिपादयन्तः वेदानुपूर्व्याः नित्यत्वसंरक्षणाय वर्णानां नित्यत्वमामनन्ति । तत्रभवन्तः शङ्कराचार्य्या अपि स्फोटवादं निराकुर्वन्तः मीमांसकपक्षपातिन इव वर्णानां नित्यत्वप्रतिपादनपराः प्रतीयन्ते ।

शाब्दिकास्तु वृत्त्याश्रयं शब्दं स्फोटरूपं द्रढयन्ति । वैय्याकरणगोष्ठीगरिष्ठः आचार्य्यदेशीयः भर्तृहरिः अपि "नादैराहितबीजायामन्त्येन ध्वनिना सह । आवृत्तपरिपाकायां बुद्धौ शब्दोऽवधार्य्यते" इति शब्दस्वरूपम् आकलयन् "अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम् । विवर्त्ततेऽर्थभावेन प्रक्रिया जगतो यतः" इति स्फोटस्वरूपं स्फुटयति ।

भगवान् पतञ्जलिस्तु महाभाष्ये "येनोच्चारितेन ककुदखुरविषाणिनां संप्रत्ययो भवति स शब्द इति" तटस्थलक्षणेन स्फोटं प्रतिपादयन्, अथवा "प्रतीतपदार्थको लोके ध्वनिः शब्द" इति गौण्या वृत्त्या स्फोटस्वरूपं निरवोचत् । अन्यत्र च ध्वनिः शब्दगुण इति प्रत्यपादि तेन भगवता । भेर्य्याहन्ता कश्चित् विंशतिपदानि गच्छति, कश्चित् त्रिंशत्पदानि गच्छति, स्फोटस्तु तावानेव ।

स्फोट (शब्द) स्तु नित्यः कार्य्यश्च इति द्विविधः । आन्तरः प्रणवरूपः प्राकृतश्च नित्यः । अनित्य (कार्य्य) श्च वैखर्य्याभिव्यक्तपरश्रवणगोचरः वैकृतः ध्वन्यात्मकः । अतः "ध्वनयः समुपोहन्ते स्फोटात्मा तैर्न भिद्यते" इति सिद्धान्तडिण्डिमः । स्फुटति अर्थः अस्मात् इति व्युत्पत्त्या आन्तरः स्फोट एव प्रणवपदेन व्यपदिश्यते । तस्य च शब्दब्रह्माभिधानं व्यपदिशन्ति शिष्टाः । "प्रणवस्तस्य वाचकः", "द्वे ब्रह्मणी वेदितव्ये शब्दब्रह्म परं च यत् । शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति." "ॐकारो वागेवेदं सर्वम्" इत्यादिपुराणेतिहासोपनिषत्सु आन्तरस्फोटस्य एव वैशद्यं सुस्पष्टम् ।

एतासु सूक्तिषु इदमेव तात्पर्य्यं पर्य्यवसीयते यत्, परापश्यन्त्यादिप्रविभक्तायाः वाचः मध्यमानादव्यङ्ग्यः आन्तरस्फोटः । मूलाधारस्थायाः परायाः वाचः प्रत्यक्षं प्रणवस्वरूपपरिचयमार्गेण । परब्रह्मरूपायाः परायाः अर्द्धमात्रात्वं सर्वतन्त्रागमसम्मतम् । अतः दुर्गासप्तशत्यां "स्वधात्वमक्षरे नित्ये त्रिधामात्रात्मिका स्थिता । अर्द्धमात्रा स्थिता नित्या याऽनुच्चार्य्या विशेषतः ।" सा एव अव्यक्ता कूटस्था अक्षरा परा कुण्डलिनी परंब्रह्मबिन्द्वादिपदैः व्यपदिश्यते । सा च यदा व्यक्ततामाप्नोति तदा प्रणवरूपतां भजते । स एव प्रणवः ॐकारः शब्दार्थविभागं व्याकुर्वन् व्याकरणागमरूपेण निर्दिश्यते । अतः "तद्द्वारमपवर्गस्य वाङ्मलानां चिकित्सितम्" इत्यादिपद्यैः व्याकरणस्य पश्यन्तीरूपायाः वाचः पर्य्यायत्वं संसाधितम् । "समाहितात्मनो

ब्रह्मन् ब्रह्मणः परमेष्ठिनः । हृद्याकाशादभून्नादो वृत्तिरोधाद् विभाव्यते । ततोऽभूत् त्रिवृदोङ्कारो योऽव्यक्तप्रभवः स्वराट् । यत्तल्लिङ्गं भगवतो ब्रह्मणः परमात्मनः" इति भागवतश्लोकैः आन्तरस्फोटस्य एव सर्ववर्णजनकत्वं प्रत्यपादि ।

प्रत्यगात्मरूपस्य चेतनस्य परमात्मनः स्वरूपं "सत्यं ज्ञानमनन्तं ब्रह्म" इति वेदान्तेषु गीयते । तस्य एव नामान्तरं स्फोट इति शाब्दिकानां राद्धान्तः ।

23. महर्षिपाणिनेरुत्सूत्र-प्रयोगः

डॉ. जे. मिश्र, मुजफ्फरपुर

(१) पाणिनि-सूत्र-निचयमभिलक्ष्यैव प्रायेण "अल्पाक्षरमि"-त्यादि सूत्रलक्षणम् ।
(२) समासे संहिताया नित्यत्वेपि "अअ" इत्यादिसूत्रेषु सन्ध्यभावेन उत्सूत्रप्रयोगः असन्देहार्थम् ।
(३) "अल्पाच्तरम्" इति पूर्वप्रयोगनियमस्याननुसारणेन "प्रकाशन-स्थेयाख्ययोश्च" त्यादिसूत्रेषु उत्सूत्रप्रयोगाः ।
(४) "अजाद्यदन्तम्" इतिविहितपूर्वनिपातस्य "यमः समुपनिविषु" इत्यादिषु अकरणात् उत्सूत्रप्रयोगाः ।
(५) "वासुदेवार्जुनाभ्यां वुन्" इत्यत्र "अल्पाच्तरम्", "अजाद्यदन्तम्" इतिनियम-विरुद्ध-पूर्वनिपातेन अभ्यर्हितस्य पूर्वप्रयोगे ज्ञापितेऽपि "श्व-युव-मघोनामतद्धिते" इत्यत्र तन्नियमस्योल्लङ्घनम् ।
(६) द्वन्द्वे पूर्व-निपात-नियामकशास्त्रस्य पाणिनिकात्यायनमते अनित्यत्वम् ।
(७) "हनो वध लिङि" इत्यादौ निर्विभक्तिशब्दप्रयोगेण 'अपदं न प्रयुञ्जीत' इत्यस्या-परिपालनम् ।
(८) "यथोत्तरं मुनीनां प्रामाण्यम्" इति नियमेन 'यो हि उत्सूत्रं कथयेन्नादो गृह्येते' ति पतञ्जलिसिद्धान्तेन अस्माकं कृते तु पाणिनिसूत्रानुसरणमेव शरणम् ।

24. दर्शनविमर्शसारः

पण्डितः खड्गनाथ मिश्र, उदयपुर

दर्शनेषु अद्वैतवेदान्तदर्शनस्यातिशायित्वम् । इतरदर्शनानामपि अद्वैतवेदान्तस्य सत्-सिद्धान्ते अद्वैतात्मवाद एव सोपानारोहणन्यायेन तात्पर्यसद्भावात्, अन्यत्र तत्र तत्र तथा तथा दर्शितपदार्थेषु तात्पर्यविरहात् । यथोक्तं संक्षेपशारीरके द्वि० २–६० भागे सर्वज्ञात्ममुनिना—

आरुह्य भूमिमधरामितराधिरोढुं शक्नोति शास्त्रमपि कारणकार्यभावम् ।
उक्त्वा पुरा परिणतिप्रतिपादनेन सम्प्रत्यपोहति विकारमृषात्वसिद्धयै ॥
विवर्तवादस्य हि पूर्वभूमिः वेदान्तवादे परिणामवादः ।

व्यवस्थितेऽस्मिन् परिणामवादे स्वयं समायाति विवर्तवादः ।। इत्यादि प्रस्थानभेदे श्रीमधुसूदनेनापि स्फुटीकृतमेतत् । तदेतदितरसर्वदर्शनातिशाय्यद्वैतवेदान्तदर्शनं रागिणां कान्ताधरपल्लवमिव विरागिणां निरतिशयमधुरिमाणमादधदुपनिषन्निगूढं श्रीगौडपादाचार्यैर्माण्डूक्यकारिकाभिः प्रथमं प्रकाशितम्, अनन्तरञ्च भाष्यकृद्भिः श्रीशङ्कराचार्यैः, श्रीसुरेश्वराचार्यैः, श्रीमण्डनमिश्रैः, श्रीपद्मपादाचार्यैः, श्रीवाचस्पतिमिश्रैः, श्रीसर्वज्ञात्ममुनिभिः, इष्टसिद्धिकारैः, पञ्चपादिकाविवरणकारैः, श्रीविद्यारण्यमुनिभिः, अन्यैश्च महद्भिर्देवकल्पैः पूर्वपूर्वतः पूर्णमपि पुनः पुनरपि स्वस्व रचनया परिपूरितम् ।

अमीभिः समूलमुन्मूलितेऽपि अद्वैतविपक्षपक्षे पुनरपि सिद्धान्तसिद्धसदर्थं प्रतिक्षेप्तुकामान् न्यायामृतादिग्रन्थप्रणेतॄन् श्रीव्यासतीर्थप्रभृतीन् द्वैतवादिनः समालक्ष्य अन्तरात्मा भगवान् श्रीशङ्करः श्रीमधुसूदनसरस्वतीस्वरूपेण पुनराविर्बभूव । स चायं दीधितिकारश्रीरघुनाथशिरोमणि श्रीगदाधरभट्टाचार्याद्यनुसृतनव्यन्यायरीतीरनुसरन् सकलशास्त्रनदीष्णो मनीषिमूर्धन्यः श्री मधुसूदनसरस्वती विषस्य विषमौषधमिति न्यायमनुसंधाय अन्यादृशमेव निर्वचनप्रक्रियां पुरस्कुर्वाणो व्यासतीर्थप्रसिद्धपूर्णप्रज्ञादिपरोक्तीः शललीचिकीर्षुर्वज्रसारमयानि निबन्धरत्नानि अद्वैतसिद्धिप्रमुखानि प्रणिनाय ।

यद्यपि श्रुतेः क्वचिदतिदुर्बोधत्वेन क्वचित् पूर्वापरसम्बन्धराहित्येन क्वचिदनारभ्याधीतवाक्योपलम्भेन क्वचिद् वाक्यविपर्यासस्य आलक्षितत्वेन, क्वचिन्नित्यसाकांक्षार्थस्थले आकांक्षापूरकवाक्यान्तरादर्शनेन, क्वचिदावश्यकहेतोरपि निर्देशाभावेन श्रुत्यर्थस्य अतिगम्भीरत्वात् ज्ञातुमशक्यतया तज्ज्ञानाय वेदव्यासैर्ब्रह्मसूत्रकारैः सूत्ररचनायां प्रवृत्तम्, ते च ब्रह्मसूत्रकाराः सर्वथा श्रौता एव न तु अंशतोऽपि तार्किकाः, जगत्कारणस्य शब्दैकप्रमाणकत्वात् तत्स्वरूपं श्रुतित एव निर्णेयमित्यर्थकेन श्रुतेस्तु शब्दमूलत्वात् इत्यनेन स्वरचितसूत्रेण तत्त्वज्ञानार्थं श्रुतेरेव प्रमाणत्वप्रदर्शनात्, तादृशं च श्रुतिबोधितं स्वरूपं लौकिकयुक्तिविरुद्धमपि श्रद्धेयं तादृशस्थले विरुद्धा युक्तिरुपेक्षणीयैवेति सूत्रतात्पर्यं यद्यपि रामानुजनिम्बार्कवल्लभश्रीशङ्कराचार्याणां समेषां ब्रह्मभाष्यकृतां समानतयैव सम्मतम् ।

——सम्पादकः

25. मम्मटमतसमर्थनम्

पण्डित : रङ्गेश्वरनाथ मिश्र, रांची

पण्डितराजजगन्नाथेन मम्मटप्रोक्ते काव्यलक्षणे, तेन निरूपिते काव्यकारणविषये च यानि दूषणानि उद्भावितानि तेषां सर्वेषाम् उद्धारमार्गः प्रदर्शितः । एवमेव संकेतितार्थभेदचतुष्टये विषये यत् मम्मटमतं कविराजेन विश्वनाथेन खण्डितम् तत्रापि विश्वनाथमतप्रतिक्षेपेण मम्मटमतसमर्थनं तस्य पण्डितराजजगन्नाथमतेन ऐक्यञ्च प्रतिपादितम् ।

——सम्पादकः

26. उणादिप्रकरणं पाणिनीयव्याकरणं च

पण्डितः एन. एस. रामानुज-ताताचार्य, तिरुपति

पञ्चपाद्यात्मना दशपाद्यात्मना च साम्प्रतमुपलभ्यमानस्य उणादिप्रकरणस्य कर्तृविषये उणादीनां व्युत्पत्त्यव्युत्पत्तिविषये उणादिप्रकरणपाणिनीयव्याकरणयोः सम्बन्धविषये च प्राक्तन-ग्रन्थकर्तॄणाम् आधुनिकानां विमर्शकानां च महान् मतभेदो वरीवर्ति। मध्यस्थदृष्ट्या नाना-ग्रन्थान् आलोडितवताम् अस्माकं यो निर्णयो लब्धः तमत्र निबन्धे प्रकाशयामः।

उणादिप्रकरणस्य कर्ता

(१) 'उणादयो बहुलम्' इति सूत्रे 'उणादीनां शास्त्रान्तरपठितानाम्' इति वदन् कैयटः उणादिप्रकरणं न पाणिनिकृतम् इति ज्ञापयति।

(२) 'व्याकरणे शकटस्य च तोकम्' इति वार्तिकेन 'वैयाकरणानां च शाकटायन आह धातुजं नामेति' इति तद्भाष्येण च सर्वेषां नाम्नां धातुत उत्पत्तिः शाकटायननामकवैयाकरण-सम्मतेति प्रतिपाद्यते। उणादिप्रकरणादन्यस्य कस्यापि नाम्नां धातुजत्वप्रतिपादकस्य प्रकरण-स्यानुपलम्भात् उणादिप्रकरणनिर्माता शाकटायन इति भाष्यवार्तिकाभ्यां सूच्यते।

(३) अत एव नागेशः उद्योते—'एवं च कृवापा इत्युणादिसूत्राणि शाकटायनस्येति सूचितम्' इत्याह।

(४) बालमनोरमाकारोऽपि—'तानि चेमानि सूत्राणि शाकटायनप्रणीतानि, न तु पाणिनिना' इत्यभ्यधात्।

(५) पञ्चपादीवृत्तिकारः श्वेतवनवासी तु—'येयं शाकटायनादिभिः पञ्चपादी रचिता' (उ. सू. १-१) इत्यलिखत्। आदिपदं प्रयुञ्जानोऽयं सांप्रतमुपलभ्यमानानि सर्वाणि सूत्राणि न शाकटायनेन प्रणीतानि, अपि तु कानिचित् शाकटायनेन कृतानि, अन्यानि तु अनन्तर-कालिकैः निर्माय संयोजितानि इति सूचयति। इदमेव मतं सयुक्तिकं वयं सिद्धान्ततया अस्मिन्नि-बन्धे स्थापयिष्यामः।

उणादिसूत्राणि कानिचित् पाणिनिरेव विरच्य सकलनामशब्दनिर्वचनपरसूत्राणामानन्त्येन प्रणयनासम्भवं मन्यमानः 'उणादयो बहुलम्' इति सूत्रयामासेति केचन विमर्शका मन्यन्ते। तत्रापि बहूनि प्रमाणान्युपलभ्यन्ते। तत्र विश्वसनीयमेकं प्रमाणमधुना प्रदर्श्यते। हरिदीक्षितकृते बृहच्छब्द-रत्ने अचिरात् पुण्यपत्तनतः प्राकाश्यमुपगते—'वर्णसमाम्नायस्तु महेश्वरेण प्रोक्तः। केचित्तु पाणिनिप्रणीत एव, उणादिपाठवन्नाष्टाध्याय्यामन्तर्भावः इत्याहुः' इति वाक्यमुपलभ्यते। तेन अष्टाध्याय्यनन्तर्गततया उणादिप्रकरणं पाणिनिनैव निर्मितमिति कश्चन प्रवादः प्राक्काल एव आसीदिति अवगम्यते।

वयं तु मन्यामहे—भाष्यप्रदीपकाशिकादौ तत्र तत्र उणादिसूत्राणामुदाहरणात् पाणिनि-सूत्रेष्वपि 'तितुत्र—' (पा. सू. ७-३-८५) इत्यादिषु बहूनामुणादिप्रत्ययानां निर्देशात् पाणिनेः पूर्वमेव उणादिसूत्राण्यासन्। तानि च शाकटायनकर्तृकाणि। परं तु अधुना उपलभ्यमानानि न सर्वाण्युणादिसूत्राणि शाकटायनकृतानि। पाणिनीयापवादभूतानां 'मृजेर्गुणश्च' (उ. सू. १-८२) इत्यादीनां दर्शनेन तेषां पाणिनीयानन्तरं रचनायाः अवगमात् इति।

नागेशः उणादयोऽव्युत्पन्ना इति पक्ष एव भाष्यसम्मत इति निरूपणाय आगृह्णाति। परं तु सुसूक्ष्मम् उणादिविषयकभाष्यसन्दर्भाणामष्टाध्याय्यां तत्र तत्र स्थितानां पर्यालोचने पक्षद्वयमपि

भाष्यसम्मतम्, लक्ष्यानुसाराद् व्यवस्था इत्येव निर्णीयते । अयमपि विषयः अस्मिन्निबन्धे सम्यग्विवेचितः ।

उणादिप्रकरणे ये प्रत्यया विधीयन्ते तान् प्रत्ययान् तत्तत्प्रत्ययस्थानुबन्धांश्चाश्रित्य कार्यनिष्पत्तिवेलायां पाणिनिसूत्राण्येव प्रदर्श्य प्रक्रियां निर्वहन्ति । भिन्नकर्तृकत्वे कथमिदं संगच्छते इत्ययं विषयोपि सुनिपुणमत्र विमृश्यते । एवमुणादिप्रकरणस्य संस्कृतसाहित्ये विशिष्य वैदिकवाङमये कीदृश उपयोग इत्यपि निरूप्यते ।

27. अमरभारतीसुषमा

पण्डितः नन्दकिशोर पोष्टाचार्य, रीवा

28. शुद्धाद्वैतस्य ब्रह्मवादः

पण्डितः केदारनाथ ओझा, गम्हरिया (बिहार)

ब्रह्मवादस्य परिभाषा––सृष्टेः प्रागपि सूक्ष्मप्रपञ्चो ब्रह्मैव ब्रह्मणोऽद्वितीयत्वश्रवणात्, प्रपञ्चस्य ब्रह्मभिन्नत्वासम्भवात् । ब्रह्मभिन्नं न किञ्चिदिति श्रुतिसम्मतम्, एकाकि अरममाणं स्थूलप्रपञ्चं ससर्ज । स्थूलरूपं प्रादुरभूत्, स्वयमेव प्रपञ्चरूपं व्यधात् । अत्रैव श्रुतेस्तात्पर्यमिति निर्णय एव ब्रह्मवादः ।

ब्रह्मवादटीका––यद्दर्शनं प्रपञ्चस्य अभिन्ननिमित्तोपादानं ब्रह्मैवेति अङ्गीकुरुते तद् ब्रह्मवाददर्शनमिति लिलक्षिषति । शुद्धपदेन मायाया व्यावृत्ति विधाय शाङ्करदर्शनव्याप्ति वारयति ।

शाङ्करदर्शनप्रक्रिययाऽस्य वर्णनम्––ब्रह्मसत्तातिरिक्ता सत्ता नास्ति, सर्वेषु अध्यस्तेषु अधिष्ठानस्य ब्रह्मणः सदंश एवान्वेति, ब्रह्मभिन्नस्य सतोऽभावाद् ब्रह्मणोऽद्वितीयत्वम् । अन्ये मायासूक्ष्मप्रपञ्चादयो ब्रह्मसदंशेन सत्या अन्यथा असत्या मिथ्याभूता । ब्रह्मभिन्नं सन्नास्ति, इत्यत्र श्रुतितात्पर्यम् । एषा च प्रक्रिया ब्रह्मवादस्य कारिकया व्याकृता ।

मायाऽपि पुरुषोत्तमस्येच्छारूपतया अघटितघटनापटीयस्तया ईश्वरशक्तिरूपतया च शुद्धाद्वैते स्वीक्रियते । यथा शक्तिशक्तिमतोरभेदेन न द्वैतं तथा ब्रह्मभिन्नमायायाः सत्ताभानं वा नास्ति । ब्रह्मातिरिक्तस्य मिथ्यात्वं शुद्धाद्वैतेऽपि अनृतावास्तवशब्दाभ्यां ब्रह्मवादकारिकायां व्यवहृतम् ।

पारिणामि विकारि एवेति अन्यदर्शनानामभिमतम् । अविकारि अपि परिणामीति शुद्धाद्वैतस्य । शुद्धाद्वैतमते ब्रह्मप्रपञ्चस्य परिणाम्युपादानम् । यस्मिन्नुपादाने कार्यं विकारमन्तरा उत्पद्यते तद् विवर्तोपादानम् इति शाङ्करदर्शने ब्रह्मविवर्तोपादानम् गीयते । इच्छारूपमायाया सृष्टौ अपि उपयोगः शुद्धाद्वैतिनाम् ।

सृष्टेः प्राग्ब्रह्मरूपम्–शुद्धाद्वैतस्य––सर्वशक्तिसम्पन्नं सगुणं अनेकधर्माणां धर्मि सूक्ष्म-

रूपेण कारणरूपेण वा सर्वप्रपञ्चनिधानम् सच्चिदानन्दाकारं ब्रह्म, जीवादृष्टसहायोऽपि स्वतन्त्रोऽक्षरे परस्मिन् धामनि विराजमानः पुरुषोत्तमः श्रीकृष्णो भगवान् ।

शाङ्करवेदान्तस्य––सृष्टेः प्राक्कालिक ईश्वरः शुद्धाद्वैतसम्मत एव । अक्षरपुरुषोत्तमादि भेदो नावश्यकः । परमीश्वरे विशेष्यांश उपधेयांशो वा सच्चिदानन्दाः, जडवर्गस्य सृष्टिशक्तिः प्रकृत्यंशो यां मायामाचक्षते, तत्र सर्वे गुणा धर्माः कारणात्मना प्रपञ्चादयोऽपि वर्तन्ते । अतः शुद्धाद्वैतस्य ब्रह्म ईश्वर एव ।

सृष्टेरनन्तरं प्रपञ्चस्य ब्रह्मणश्च स्वरूपम्––अत्रापि द्वयोर्दर्शनयोर्न विशेषभेदः, प्रपञ्चो जगद्वा सत्त्वं संसारो मिथ्येति शुद्धाद्वैतस्य साम्प्रदायिकी सञ्ज्ञा न दार्शनिकविचारधुराया अध्वा । ब्रह्मज्ञदृशा ब्रह्मकृत् प्रपञ्चो ब्रह्मैवेति उभे मन्येते । ब्रह्मणः सदंशस्य प्रपञ्चे समन्वयात् । व्यावहारिकदृशा प्रत्यक्षादिप्रमाणैर्यद् यथा प्रतीयते तत्तथैव, शास्त्रतात्पर्येण व्यावहारिकवस्तुप्रतीतिर्भ्रान्ता प्रतिभाति किन्तु शास्त्रीये परीक्षज्ञानं प्रत्यक्षादिप्रमाणं न बाधितुमीष्टे । ब्रह्मणोऽपरोक्षज्ञानमेव ब्रह्मज्ञानमभीप्सितम् ।

ब्रह्मविष्णुमहेश्वरा उपाधिभेदाद् भिन्ना द्वयोः समानाः । पुरुषोत्तमस्य तुलना शाङ्करेश्वरेण कार्या । अक्षरब्रह्मणि द्वे दृष्टी प्रमेयरत्नार्णवे वर्णिते । ज्ञानिनां दृष्टिः कूटस्थशाङ्करब्रह्मैव भक्तदृष्टेस्तु भूयांसोंऽशाः शाङ्करेश्वरे समन्विताः ।

29. अथर्ववेदे-अत्याधुनिकं विज्ञानम्

पण्डितः पु. ना. फडके शास्त्री, रत्नागिरी

साम्प्रतिकं विज्ञानयुगमिति जोघुष्यते यदा तदा । "सूक्ष्मेक्षिकया प्राकृतिकपदार्थानां गतिविधिज्ञानं तदनुसारेण च जीवने सुखसमृद्धिनिर्माणम्" इत्येष एवार्थोऽवगम्यते 'विज्ञान'-शब्देन ।

अणुविज्ञानम्––तद्भेदः, चिकित्साशास्त्रम्, जनन–मरणम्, राष्ट्रचिन्ता, शत्रुनाशः–इत्यादिषु विषयेषु या प्रगतिरद्यत्वेऽनुभूयते तस्या निर्देशास्तत्र तत्र अथर्ववेदे दरीदृश्यन्ते । यथा सूक्ष्मदर्शकयन्त्रेणैव दृश्यमानानां क्रमीणां भेदाः वर्णाकृति सहिताः, तन्नाशोपायाश्च प्रदर्शिताः । जीवस्वरूपम्–– पञ्चविंशतितत्त्वात्मकत्वम्–तदनुसारेण जीवेषु गुणदोषाः । दुष्ट-प्रजानुत्पत्तये पुरुषेषु शस्त्रक्रिया, स्त्रीणां गर्भाशयनिःसारणं विदारणं च । शत्रुप्रयुक्तानां प्रक्षेपणास्त्राणां निरोधः इत्यादयो विषयाः प्रकाशिता अथर्वमन्त्रेषु । अतस्तस्य वेदस्य संशोधनं राष्ट्रसमृद्धये मानवतारक्षणाय चावश्यकम् ।

30. श्रीगङ्गागौरवगवेषणम्

पण्डितः शशिधर शर्मा, रोहतक

वाचामगोचरस्तत्रभवत्या भगवत्या गङ्गाया गरिमा । अरविन्दनामपदारविन्दस्यन्दन्मरन्दसन्दोहतया भावयन्ति मुहुरपि तां भावुकाः । किम्बहुना, वेदान्तवेद्यमखण्डं सच्चिदानन्दं

ब्रह्मैव द्रवीभूतङ्गङ्गा–इत्यस्ति शास्त्राणां डिण्डिमः । उपास्यतत्त्वस्य निराकारत्वसाकारत्व-प्रसङ्गेन कस्यापि धन्यधौरेयस्य सूक्तिसुधेयञ्च सादरं निपेयैव सहृदयवराणाम्––"निराकारं भजन्त्येके नराकारं तथाऽपरे । वयन्तु तापसन्तप्ता नीराकारमुपास्महे" । इति ।

गङ्गा भारतं, भारतीयासंस्कृतिश्चेत्येकस्मिंस्त्रयं त्रयेचैकम् । विस्मृतस्वदेशविशेषाणां विधूतधर्माणामपि चाऽन्तर्जयन्ती भारतीयसंस्कृतेर्वैजयन्ती गङ्गा दृष्टमात्रायान्तस्यां सहस्राब्दीभ्यो विस्मृतं स्वं भारतीयं रूपं साक्षादकार्षीत्सरोजिनी, जवाहरश्चाऽनुमृति ।

भवभैषज्यानि त्रिपथगापाथांस्यन्यथापि पथ्यानि निरतिशयगौरवगर्भाणि च । तत्र-भवांश्चरकस्ततएव वाग्भट्टाद्यनुगतः पथ्यतया तानि स्तवीति स्म । अहिन्दवोऽपि गङ्गां नियता असेवन्त । गङ्गाऽमृतममृतमेव मन्यमानः सम्राडकबरः प्रवासेऽपि गङ्गावारिपरिमिश्राभिर्या-मुनीभिरद्भिः पाचितमेवान्नमश्नातिस्म ।

जाह्नव्या वैभवं नव्यविज्ञानपारङ्गमानामपि सञ्जातं विस्मयाय । गङ्गाजलं विषूचिकादिविविधरोगकीटाणुसङ्घस्य विभङ्गायाऽलं, विषमज्वरसङ्ग्रहणीप्रभृतिगदानाञ्चा सामान्योऽगद इति हैंकिनादयः प्रत्यक्षमकार्षुः । अतएव वेदभगवान् तदीया अप इत्थं स्तौति––

इदमापः प्रवहत यत्किञ्च दुरितं मयि ।
यद्वाहमभिदुद्रोह यद्वा शेप उतानृतमिति ।।

31. पाणिनीयं व्याकरणम्

पण्डित : वी. वी. शर्मा, त्रिवेन्द्रम्

(१) वेदाङ्गेषु व्याकरणं प्रधानम् । प्राचीनकाले व्याकरणाध्ययनस्यानिवार्यत्वम् ।

(२) पञ्चपाठ्यां प्रतिष्ठां प्राप्तस्य व्याकरणस्य सर्वोत्कृष्टता, पञ्चपाठ्यामेकैक-स्यापि स्वरूपनिरूपणम् । तस्या साधुशब्दावगमे प्रयोजकत्वम् । अष्टाध्यायीसूत्रपाठे वैरल्येन पाठक्रमस्य वृत्तिमनुसृत्य भाष्यमनुसृत्य च भेदः, वार्त्तिकानां सूत्रतया परिगणनं, वार्त्तिकांशानां सूत्रशरीरे प्रवेशः, सूत्राणां प्रक्षेपश्च दृश्यते ।

(३) पाणिनेः पूर्वतना वैयाकरणाः ।

(४) तैः प्रणीतानां व्याकरणग्रन्थानामधुना अनुपलम्भाद् आभ्यूहिकमार्गेण तैः किय-दुपकृतं पाणिनेरिति विचिन्तनम् ।

(५) महेश्वराचार्यादधिगतं चतुर्दशसूत्रात्मकमक्षरसमाम्नायमुपजीव्य पाणिनीयव्याक-रणस्य संविधानम्, अक्षरसमाम्नायस्य रचनाक्रमः ।

(६) संज्ञां परिभाषां च स्वीकृत्य व्याकरणशास्त्रनयविषये पाणिनिना आदृतस्य प्रस्थानस्य विशदीकरणम् ।

(७) वैदिकशब्दानां विषये पाणिनीयव्याकरणं पूर्णमपूर्णं वेति निरूपणम् ।

(८) पाणिनिना स्वीकृताः प्रातिशाख्यविषयाः । पाणिनीयस्वतन्त्रकल्पनाः ।

(९) यास्कीयः पाणिनीयश्च पदविभागप्रकारः ।

(१०) शब्दस्वरूपनिष्पत्तिप्रकाराणां कथने यास्कस्य पाणिनेश्च मिथः संवादविसं-वादौ । तत्र व्यवस्थानुविधायित्वं पाणिनिकथितानां प्रकाराणाम् । यास्कप्रोक्तानां प्राचीनानां

प्रकाराणां बहुत्र व्यवस्थाननुविधायित्वं । प्रादेशिकं विकारमाश्रित्य रूपनिष्पत्ति-कथनस्याभ्यर्हितत्वम् ।

(११) यास्क-पाणिनिभ्यामुक्तस्य पदनिष्पत्तिप्रकारस्याश्रयभूतं साहित्यम् ।

(१२) पाणिनीये अष्टके तन्त्रे प्रतिपाद्यं प्रमेयजातम् ।

(१३) शिक्षाकाण्ड—आकाङ्क्षाकाण्ड—निरुक्तकाण्ड—परिनिष्ठाकाण्डरूपेण चतुर्धा अष्टाध्यायीसूत्राणां विभागस्याभिलषणीयता । प्रतिकाण्डं सूत्रघटितानां प्रकरणानां योग्यतानुसारम् अन्तर्भावप्रस्तावः ।

(१४) पाणिनीयं व्याकरणं न केवलं पदनिष्पादनपरम्, किन्तु पदान्तरसापेक्षं वाक्यसापेक्षं च ।

(१५) अद्यतनभाषाशास्त्रस्याभिवर्धकं पाणिनीयं व्याकरणम् ।

(१६) पाणिनेः जन्मदेशः, जीवितसमयः, कृतीः, प्रतिभां चाधिकृत्य किंवदन्त्युपस्कृता प्रस्तावना ।

(१७) अष्टाध्याय्या विश्लेषणेन पुराणभारतीयकार्याणि विज्ञातुं शक्यन्ते ।

32. पाणिनीयव्याकरणे सुब्रह्मण्याख्यनिगदः

पण्डित : अयोध्यानाथ शास्त्री, बर्दवान

षट्स्वप्यङ्गेषु पाणिनीयं व्याकरणं मुख्यम् । स्वरादिव्यवस्थयार्थबोधकत्वरूपप्रधानोपकारकत्वेन तस्य मुख्याङ्गता स्वीक्रियते । यद्यपि सा स्वरादिव्यवस्था प्रातिशाख्यादितोऽपि सम्भवति तथापि सर्ववेदसाधारणी सा, पाणिनीयव्याकरणादेवेति न संशयः । तथा चोक्तं महाभाष्यकारेण पतञ्जलिना सर्ववेदपारिषदं हीदं शास्त्रमिति । किञ्च सुब्रह्मण्यादिनिगदे स्वरव्यवस्था न क्वापि प्रातिशाख्ये श्रौतसूत्रादिग्रन्थे च दृश्यते ।

सुब्रह्मण्या द्विविधा भवति—आग्नेयी ऐन्द्री चेति । तत्र सुब्रह्मण्यों सुब्रह्मण्यों सुब्रह्मण्योमिन्द्रागच्छ हरिव आगच्छ मेधातिथेर्मेष वृषणश्वस्य मेने गौरावस्कन्दिन्नहल्यायै जार (३-३-४.१८) इत्यैन्द्र्याः सुब्रह्मण्यायाः स्वरूपमुक्तं शतपथब्राह्मणे । सोमयागस्य बहुष्वनुष्ठानेषु सुब्रह्मण्याह्वानं विधीयते । आतिथ्येष्टिसमाप्तिकाले सौमिकशकटस्यानडुहोः प्रचालनसमये उपसदादीष्टिष्वपि सुब्रह्मण्याख्यनिगदः सुब्रह्मण्यसंज्ञकेन सामवेदिनार्त्विजा पठ्यतो कात्यायनलाट्यायनप्रभृतिभिर्विरचितेषु श्रौतसूत्रेषु सर्वं वैशद्येन प्रतिपादितम् ।

यज्ञकर्मणि तस्य पाठस्त्रैस्वर्य्येणैकश्रुत्या वेति संशये, एकश्रुतिर्न भवतीति कात्यायनादिभिः स्वीकृतम् । तथाचोक्तं कात्यायनेन तदीयश्रौतसूत्रे 'एकश्रुतिर्दूरात्सम्बुद्धौ यज्ञकर्मणि सुब्रह्मण्या सामजपन्यूङ्खयाजमानकर्मवर्जम्' (का० श्रौ० १।८।१९) । पाणिनिनापि यज्ञकर्मण्येकश्रुत्योच्चारणं विहितं जपन्यूङ्खसाम वर्जयित्वा । तथैव सूत्रितं तेन 'यज्ञकर्मण्यजपन्यूङ्खसामसु' । सुब्रह्मण्याख्यनिगदे यद्येकश्रुत्योच्चारणं यज्ञकर्मणि निषिध्येत तदा तस्य त्रैस्वर्य्येणोच्चारणं भवतीति पर्यवस्यति । किन्तूदात्तेनानुदात्तेन स्वरितेन वेति केन विशिष्टस्वरेणोच्चारणं तत्र कर्त्तव्यमिति तु न श्रौतसूत्रकारादिभिः प्रोक्तम् । पाणिनिना तु तत्रैकश्रुत्योच्चारणं प्रतिषिद्धच स्वरितस्य स्थाने उदात्तत्वं विहितं 'न सुब्रह्मण्यायां स्वरितस्य तूदात्तः' इति ।

33. उज्जयिन्या विक्रमादित्याः

पण्डितः छज्जूरामशास्त्री, दिल्ली

उज्जयिन्यां चत्वारो विक्रमादित्या आसन् । तेषु प्रथमो विक्रमादित्यः शुङ्गः अग्निमित्रापराख्यः शूद्रक विक्रमादित्य आसीत् । अमरकोशटीकायां क्षीरस्वामिनोक्तम्—'विक्रमादित्यः साहसाङ्कः शकान्तकः । शूद्रकस्त्वग्निमित्राख्यः हालः स्यात्सातवाहनः ।।' अयमेव च कलेः ३०४४ वत्सरे विक्रमसंवत्प्रवर्तक आसीत् कालिदासाश्रयदाता च । सम्राट् समुद्रगुप्तः सर्वमिदं स्वकीयकृष्णचरिते आह—"पुरन्दरबलो विप्रः शूद्रकः शस्त्रशास्त्रवित् । वत्सरं स्वं शकान् जित्वा प्रावर्तयत वैक्रमम् ।। आत्मवर्णः कविस्तस्य कालिदास इति श्रुतः । दुष्यन्तभूपतिकथां नाटके निबबन्ध यः ।।" मालविकाग्निमित्रं विक्रमोर्वशीयं च नाटकद्वयमनेनैव कृतम् इत्यप्यत्र लिखितम् । स्कन्दपुराणेऽप्यस्यायमेव समयः प्रोक्तः, "त्रिषु वर्षसहस्रेषु विंशत्या चाधिकेषु च । कलेर्यातेषु वीराणामधिपः शूद्रकोऽभवत् ।।" विक्रमसंवत् २४ वर्षे पूर्वमयं कादम्बर्या अनुसारमपि विदिशायां राज्यमकरोत् । पश्चादनेन राजकुलषोडशादिशकान् मालवगणसाहाय्येन विजित्य उज्जयिनी स्वराजधानी कृता । रामिलसोमिलकवी अपि अस्यैव सभायामास्ताम् । अयं विप्रसम्राट् महान् दानवीरो वीरश्चासीत् ।

द्वितीयो विक्रमादित्यो हालसातवाहनविषमशीलहर्षाद्यनेकनामा गोतमीपुत्रसातकर्णिरासीत् । अनेन शकराजस्य कड़फिसिजद्वितीयस्य उज्जयिन्या राज्यपालम् असंख्यशकसेनासहितं चष्टनशकं प्रतिष्ठानपुरादागत्य विजित्य च उज्जयिनी स्वराजधानीकृता । तस्य पौत्र्या रुद्रदाम्नः पुत्र्या च स्वपुत्रस्य वाशिष्ठीपुत्रस्य विवाहश्च कृतः । अनेनैव ससेनं चष्टनं विजित्य शाकसंवत् प्रचालितः (शालिवाहन सं.) । सर्वमिदं प्रसिद्धैतिहासिकालबेरुनीविदुषालिखितम् ।

गाथासप्तशती अनेनैव लिखिता । गुणाढ्येन बृहत्कथा अस्यैव कृते समर्पिता । अयमपि ब्राह्मणसम्राट् महादानी महान् वीरश्चासीत् । वेतालपञ्चविंशतेरयमेव विक्रमः मातृगुप्तकालिदासः अस्यैवाश्रित आसीत् ।

तृतीयो विक्रमादित्यः चन्द्रगुप्तद्वितीय आसीत् । यः संस्कृतस्य महानुद्धारकः, काव्यत्रयकर्ता हरिषेणकालिदासोऽस्यैव सभ्यः सखा चासीत् । अयं सर्वेषु विक्रमेषु प्रसिद्धतमः 'सिंहासनद्वात्रिंशत्' इममेवोपलक्ष्य कृता । भर्तृहरिरस्यैव कनिष्ठभ्रातासीत् । अयं पश्चादुज्जयिनीपतिरभूत् ।

चतुर्थो विक्रमादित्यो दशमशतके धारापतिर्नवसाहसांको भोजस्य पिता सिन्धुल आसीत् । यस्य सभाकविः पद्मगुप्तापरनामा परिमलकालिदास आसीत् ।

34. राष्ट्रे शान्तिरैक्यञ्च

पण्डितः काकाराम शास्त्री, जम्मू

'राष्ट्रे शान्तिस्तथा चैक्यङ्कथं स्तामिति चिन्तया ।
कश्चित्तत्साधनोपायो बुधैरन्वैषि वै चिरात् ।।
संस्कृताऽध्यात्मविद्याभ्यामुपायो नापरः क्वचित् ।
दृष्टो नापि श्रुतश्चातो निबन्धेऽत्राभिधास्यते ।।'

PP-35

35. साधारणीकरणं

पण्डितः काकाराम शास्त्री, जम्मू

(१) १. साधारणीकरणं रसानुभूतिसाधनेष्वन्यतमम् । २. रसोद्बोधे व्यापारः । ३. उदाहरणे तत् सङ्गमनम् । ४. किन्तदिति विश्लिष्य प्रतिपादनञ्च ।

(२) १. रसप्रक्रियायां भरतोक्तमेवप्रमाणम् । २. तत् सूत्रम् । ३. तस्य चत्वारो व्याख्यातारस्तेषु भट्टनायकाभिनवगुप्ताभ्यामेव साधारणीकरणं समाश्रितम् । ४. तदनुसारिणौ विश्वनाथपण्डितेन्द्रजगन्नाथावपि रसानुभूतौ साधारणीकरणं परमोपयोगीति व्याजह्रतुः इत्यादिकमस्मिन् प्रकरणे विशिष्य प्रतिपादितम् ।

(३) भट्टनायकनये—१. भावकत्वव्यापारस्य साधारणीकरणत्वम् । २. तेन विभावादयः स्थायी च साधारणीक्रियन्ते । ३. किन्तत् साधारणीकरणं किञ्च तेन भवतीत्यादिकं निरुच्य ४. साधारणीकरणविषये काव्यप्रदीपग्रन्थांशस्य प्रमाणत्वेनोपन्यसनम् ।

(४) भट्टनायकमते—१. भावकत्वव्यापारद्वारा अगम्यत्वादिदोषपरिहारपूर्वकं साधारणीकृतेषु रामसीतादेश-कालवयोऽवस्थादिषु तृतीयभोजकत्वव्यापारमहिम्ना साधारणीकृतोरत्यादिकः स्थायी सहृदयैरास्वाद्यते-इत्यादिकं निर्दिश्य । २. कथं सीताशकुन्तलादीनां साधारणकान्तात्वं सामाजिकान् प्रति विभावताऽवच्छेदकम्—इत्यादिकप्रश्नानां साधारणीकरणरीत्या समुत्तरणम् ।

(५) भट्टनायकनये—१. साधारणीकरणापरपर्य्यायेण भावकत्वव्यापारेण सीतादौ जगज्जननीत्वपत्नीत्वादि सम्बन्धित्वाभावोपपादनम् । २. साधारणीकरणस्य किं कार्य्यमित्यादिकमत्रोपपादितम् ।

(६) १. अभिव्यक्तिवादिनोऽभिनवगुप्तस्य मतेऽपि साधारणीकरणस्य स्वरूपतोऽवभासनम् । २. तन्मते विभावादीनां त्रयाणां स्थायिनश्च यथा साधारणीकरणम्—तस्य विस्तरेण प्रतिपादनम् । ३. मम्मटमतमपि मतेऽस्मिन्नेवान्तर्भवतीति तदक्षरैरेव स्फुटीकरणम् । ४. भट्ट नायकाभिनवगुप्तयोः साधारणीकरणविषये भेदाऽभेदोभयोपपादनम् । कस्यचिन्मते भावकत्वव्यापारस्य भावनात्मकत्वेन सामाजिकाश्रयत्वे शब्दाश्रयत्वाभावाद् वैय्यर्थ्यम्, भोजकत्वव्यापारस्याऽपि सामाजिकरतेरलौकिकानन्दरूपेण परिणामे स्वत एव तस्याः सामाजिकोपभोगयोग्यत्वे तत्रोपयोगाभावान्नैष्फल्यम् ।

(७) १. विश्वनाथस्य सर्वं मम्मटाभिनवगुप्तवदेव केवलमनुभावानां साधारणीकरणसम्भवे आश्रयस्यापि तत् सम्भवति तेषां तस्यैव चेष्टाविशेषत्वात् । २. अनुभावानां साधारणीकरणम् तादात्म्यमूलकमभेदमूलकं वा न विभावस्येव विषयमूलकमित्यादिकं विविच्य प्रतिपादितम् ।

(८) १. साधारणीकरणविषये पण्डितेन्द्रजगन्नाथमतस्य विस्तरेणाभिधानम् । २. व्यक्तित्वप्रतीतेः रसास्वादे बाधकत्वम् । ३. साधारणीकरणस्य कोटिद्वयम् । ४. आलम्बनविभावस्य साधारणीकरणमेवेतरेषां साधारणीकरणे निदानम् । ५. आकर्षणविकर्षणाभ्यामालम्बनाश्रययोर्विभेदनम् । अद्यतनाचार्य्याणामभिनवम् साधारणीकरणविश्लेषणम् । ६. तादात्म्यविषयविषयिभेदैस्त्रिविधं साधारणीकरणम् । ७. साधारणीकरणेन सामाजिकस्य

अभेदम् (तादात्म्यम्) प्रतिपादयतः साहित्यशास्त्रस्य ज्ञातृज्ञेययोरभेदम् तादात्म्यं सिद्धान्तयता वेदान्तदर्शनेन चरमलक्ष्यैक्यम् । अन्ते साधारणीकरणबलेनैव अहमेव सर्वं मय्येव सर्वं जगदिद-मित्यादिकम् बह्वभिहितम् ।

36. दशपुरस्थपशुपतिनाथमूर्तिः कालिदासश्च

पण्डितः शितिकण्ठ शास्त्री, मन्दसौर

१. महाकवेराराध्यदेवता—भगवानष्टमूर्तिः शिवः ।
२. दशपुरस्यैतिहासिकता ।
३. महाकवेः कालः ।
४. भगवतोष्टमूर्तेः प्रतिमायाः किञ्चिद् विवरणम् ।
५. भगवतः शिवस्य दशपुरस्थाष्टमुखप्रतिमायाः कालः । तथा
६. वर्तमान-पशुपतिनाथ-मन्दिरम् ।

37. वेदस्वरूपम्

पण्डितः मूलराज शास्त्री, जम्मू

वेदस्य ईश्वरनिश्वाससन्ततित्वे प्रमाणं वेदशब्दनिर्वचनम् तल्लक्षणञ्च, मन्त्र-ब्राह्मणयोर्वेदनामधेयमित्येवं रूपं प्रतिपादितम् । वेदेतराणि निरुक्तव्याकरणदर्शनस्मृति-पुराणादीनि सर्वाणि शास्त्राणि वेदमुपजीव्य एव प्रवृत्तानि–इत्यादिकं समासेन प्रतिपादितम् ।

38. सुरभारतीसमुन्नतिःखपुष्पायिता कथम् ?

पण्डितः नरहरि शास्त्री, मनासा

संस्कृतस्य प्राक्तनं वैभवं सोदाहरणं प्रतिपाद्य तदुन्नत्युपायाः इत्थं प्रदर्शिता निबन्धेऽस्मिन्

१ प्रथमतस्त्वितरभाषाभिः समानरूपं सुरभारत्या अपि राज्याश्रयोऽपेक्ष्यः । अनि-वार्यरूपेण विद्यालयेषु महाविद्यालयेषु चाध्ययनाध्यापनमुररीकर्तव्यम् । सार्वदिक्कसमुन्नतेर्मूल-मेव शिक्षालयः । तत्रापि च कुमारकुमारीणां सहाध्ययनपद्धतिः सर्वथा परिहरणीया।

२ पूर्वन्ततोऽपि ब्राह्मणैः संस्कृताध्यापनपूर्वकं स्वसन्ततिशिक्षापरैर्भाव्यम्, यच्च न विद्यते । समयमाहात्म्येन भाषान्तरशिक्षाबद्धपरिकरैरपितैः संस्कृताधीतिरवश्यमेवस्वीकार्या । 'विद्या ह वै ब्राह्मणमाजगाम' नान्यत्र ।

३ यथाकालमुपलब्धसम्मेलनावसरेषु सम्मिलितैः सहृदयैस्तैः सादरं सुविचारविनि-मयो विधेयः । एतच्च प्रायो विद्वत्सु न दृश्यते । सर्वेऽप्यात्मन्यनूचानमानितां मत्वाऽन्योन्यमुपह-

सन्तः समयावधिं समाप्य न कमप्यात्मनि नूत्नं प्रकाशमूरीकृत्य परावर्त्य गच्छन्ति । जातं सम्मेलनं, तेऽपि च मुक्ताः ।

४ कालात्मा परमात्मापि नात्र सहायक इदानीम् । तुर्योऽयं दारुणो युगः प्रायस्तुरीयावस्थाङ्गतानामेवोन्नतिदोऽक्लेशेनैव । इतरेषान्तु क्लेशतोऽपि न तथेत्यपि सुविचार्य प्रयतनीयम् । प्राधान्येनैत एवोपाया अन्तरङ्गाः । शिक्षापद्धतेरामूलचूलं परिवर्तनमपेक्षते मामकीना लघ्वी मतिः ।

यावन्नादीदृक् प्रचारप्रयतनम्, यावच्च नाधीतिबोधाचरणपराः प्रचारदत्तचेतस्काः पण्डितप्रकाण्डा स्तावत्तु "खपुष्पायितैव सुरभारती समुन्नतिः" ।

——सम्पादकः

39. आस्तिको महर्षिः कणादः वैशेषिकदर्शनप्रणेता

पण्डितः शिवकुमार शास्त्री, इटारसी

अस्मिन् निबन्धे पण्डितवरैः लेखकमहोदयैः आस्तिकदर्शनव्युत्पत्तिपूर्वकं आस्तिकशब्दार्थं निष्कर्षतो निश्चित्य वैशेषिकदर्शनस्थैः सन्दर्भविशेषैः महर्षेः कणादस्य आस्तिकत्वं तद्दर्शनस्य च इतरास्तिकदर्शनाविरुद्धत्वं 'सर्वेषां प्रस्थानकर्तॄणां मुनीनां विवर्तवादपर्यवसानेन अद्वितीये परब्रह्मण्येव प्रतिपाद्ये तात्पर्यम् । नहि ते मुनयो भ्रान्ताः सर्वज्ञत्वात् तेषाम्' इति मधुसूदनसरस्वतीपादप्रतिपादितदिशा सर्वेषां दर्शनानां क्रमशोऽङ्गाङ्गिभावतया अविरोधश्च प्रतिपादितः ।

उपसंहरन्ति चेमे स्वनिबन्धम् उपनिषत्सु अङ्कुरितेनपरमाणुवादप्रस्तावेनेत्थम्——

"छान्दोग्ये श्वेतकेतूपाख्यानप्रस्तावे द्वादशे खण्डे 'न्यग्रोधफलमाहर' इत्युपक्रम्य 'अण्व्य इवेमाधाना.....'इत्यादिना अत्यन्तसूक्ष्माद् बीजात् स्थूलस्य वटवृक्षस्य उत्पत्तिः प्रत्यपादि । एवं व्यावहारिके रूपे स्थूलावबोधाय सच्चेतनाधिष्ठितानां परमाणूनां जगतः कारणत्वमनुमातु शक्यते । अण्व्यो मात्रविनाशिन्यो दशार्धानां तु याः स्मृताः ।

ताभिः सार्धमिदं सर्वं सम्भवत्यनुपूर्वशः (मनु १।२१)

इति अणुकारणपूर्वक एव कार्योपन्यासः श्रूयते । अत्र अणुशब्देन द्व्यणुकाद्यपि ग्रहीतुं शक्यते । परमाणवो हि नित्याः । तथा तेषां नित्यत्वमपि अस्मदाद्यपेक्षया पृथिव्यादिवदेव आपेक्षिकं न सार्वदिकम् । कारणत्वेन तेषां नित्यत्वमपि पृथिव्याद्यपेक्षयैव अभिप्रेतम् । उपनिषत्सु च 'अणोरणीयान् महतो महीयान्' इति श्रूयमाणम् एवमेव सङ्गच्छते । परमसद्ब्रह्माधिष्ठिताः परमाणवः कार्यारम्भकाः स्युरिति नाम कणादस्य महर्षेर्वेदविरुद्धामसाध्वीं वा कल्पनामुत्पश्यामः । न वा एष परमाणुवादः सर्वान्तिमवादरूपेण अभ्युपगम्यते । षट्पदार्थवादोऽपि जगन्नित्यत्वनिष्कारणत्वनिरासेन सूक्ष्मार्थप्रदर्शनाय जगदनित्यत्वसाधनाय चेति लौकिकव्यवहारोपयोगाय परमावश्यकः । पृथिव्यप्तेजोवायुपरमाणवो हि द्वयणुकादिक्रमेण जगदारभन्ते । तार्किकाणामेष आरम्भवादः सांख्यानुमतपरिणामवादमनुसृत्य वेदान्तविवर्तवाद एव पर्यवस्यति । अतो ब्रह्मात्मैकत्वेन प्रतिपाद्यमानसर्वोच्चकक्षायां प्रतीयमानापि वेदविरुद्धता न तद्दर्शनप्रतिपाद्यविषयप्रतिपादनपरस्य महर्षेः कणादस्य आस्तिकत्वं व्याहन्तुमीशा । न हि वेदविरोधाय तस्य

प्रयासः । वेदप्रतिपादितसिद्धान्तपरिरक्षणायैव नास्तिक्यमपोहितुं महर्षेरयं प्रयासः प्रथमभूमिकायाम् । 'काणादं पाणिनीयं च सर्वशास्त्रोपकारकम्' इति प्रथितमम् आचार्यवचनम् । न हि द्वितीयकक्षास्थस्य प्रथमकक्षाया हेयता इति सर्वेषां कृते सा न उपादेया' । न हि ब्रह्मात्मैक्ये प्रयतमानैरपि स्वमतमावश्यकमेवेति महर्षेरभिनिवेशः । कणादगौतमकपिलादिषु साम्येन श्रुतिविरुद्धत्वे चाभासतः प्रतीयमानेऽपि महर्षेः कणादस्यैव आस्तिकतायां कथं सन्दिह्यते नेतरमेति सुधीधौरेयैरेवोत्तरणीयं स्यात् । दर्शितं तु महर्षेः कणादस्य आस्तिकत्वं परमादरणीयत्वं वेदरक्षणप्रयासकरणेन ।"

—सम्पादकः

40. वेदानामपौरुषेयत्वम्

पण्डितः शिवकुमार शास्त्री, इटारसी

निबन्धेऽस्मिन् वेदानामपौरुषेयत्वविषये नैयायिकानां कपिलानां जैमीनीयानाञ्च मतानुसारेण प्रवर्तितास्तर्काः संगृहीताः । किञ्चद् वेदापौरुषेयत्वं प्रतिक्षिपतां केषाञ्चिदाधुनिकानां पक्षोऽपि परीक्षितः ।

तत्र आधुनिकमतपरीक्षणे विचारस्वातन्त्र्यमवष्टभ्य वेदानां पौरुषेयत्वं ब्रुवताम् ईदृशः प्रतिवादः क्रियते यद् विचारस्वातन्त्र्यं मर्यादितमास्थेयमिति अभ्युपेतायाममर्यादायां सर्वथा व्यवहारोच्छित्तप्रसङ्गः स्यादिति ।

इदञ्चेते ब्रुवन्ति—"इदानीं केषाञ्चित्कथनमिदं परीक्ष्यते यद् बाइबिलकुरानाद्यपेक्षया किमस्ति वेदेषु असाधारणं रूपं वैशिष्ट्यं वा येन तेषामेव अपौरुषेयत्वं स्वतःप्रामाण्यं च नेतरेषाम् । अत्र ब्रूमः सम्प्रदायाविच्छेदे सति—अस्मर्यमाणकर्तृकत्वम् इति । यदि एतद् वेदानाम् अभ्युपेयते इदमेव असाधारणं रूपं बाइबिलाद्यपेक्षया वेदानां सुस्फुटम् । तत्र सर्वत्रापि सम्प्रदायाविच्छेदस्तु स्वीकर्तुं न शक्यते । यथा अत्र दर्शनानां वेदशास्त्राणां मते च सृष्टेरनादित्वम्, तथा अन्यत्र न । जैनबौद्ध-ईशामोहम्मदाद्यगमानां पौरुषेयत्वम्, आदिमत्त्वं च स्वयमेव तैस्तैरभ्युपेतम् । एवञ्च अनादिकालिकसम्प्रदायाविच्छेदस्य तत्र सर्वत्रापि अस्वीकारात् स्वत एव भेदः । किञ्च येषां सप्ताष्टसहस्रवार्षिकी एव सृष्टिर्न ततः पूर्वन्तत्रकथन्नोक्त दोषः । किञ्च तत्र स्मर्यमाणकर्तृकत्वमपि दोषः । 'अस्य महतो भूतस्य निःश्वसितमेतद् यद् ऋग्वेदो यजुर्वेदः सामवेदो ऽथर्वाङ्गिरसः' इत्यादिश्रुत्या परब्रह्मणो निःश्वासभूता वेदा इत्यभ्युपगम्यापि तत्र पुरुषभूतेश्वरकर्तृत्वाभावस्यापि स्वीकारेण पूर्वपूर्वसर्गानुसारेण वेदान् विरचयन् न स्वतन्त्रः स तद्रचनायामिति परमेश्वरस्यापि वेदेषु न स्वातन्त्र्यम् इति परमं वैशिष्ट्यं कथं नावगम्यते ।"

—सम्पादकः

41. कालिदासोऽपि भोजप्रबन्धप्रणेता

पण्डितः सुधाकर शास्त्री, धार

मया प्राचीनपत्रेषु एकं "गौडप्रशस्तिपत्रं" प्राचीनं समुपलब्धम् । तेनावगम्यते यत् कालिदासेनापि भोजप्रबन्धः विरचित आसीदिति । धाराधिपतिभोजचरित्रविषये बल्लाल-

विरचितः 'भोजप्रबन्ध' स्तु प्रसिद्ध एव । परं कालिदासेनापि भोजप्रबन्धः विरचित आसीदिति प्राचीने हस्तलिखिते गौडप्रशस्तिपत्रे समुल्लिखितमस्ति ।

तद्यथा "श्री।। श्री।। गौडप्रकारं ।। लघुटंकाराख्यदेशे बवीशी इति नाम्ना ग्रामः तस्मिन् उत्पन्नाः इति कृत्वा ते ब्राह्मणाः बावीशाः इति ख्याताः ।। तत्र गौडाः बहवः सन्ति तेषाम् इमे आद्यगौडाः प्रथम उत्पन्नाः ।। विशेषेण ऋष्यंशजाः अतिसात्त्विकाः ।। अस्य विस्तरः कालिदास-कृतभोजप्रबन्धे ।।

आद्यगौडाः अतिस्तुत्याः ।। ननु तद्देशीया ब्राह्मणाः स्तुवन्ति इति चेत्तत्राह—

गौडानामाद्यगौडाः सुरगणविनुताः नीतिशास्त्रे विलीनाः ।
ज्ञातारश्चात्मतत्त्वं सकलबुधजनैः सत्कृताः कर्मकाराः ।।
शास्तारश्चोत्पथानां सुजनधनरताः गांगपाः दुःप्रधर्षाः ।
बावीशाः सर्वलोके जपविधुतखला भान्ति लोकाभिरामाः ।।

सुराणां गणाः समूहाः तैः स्तुताः । नीतिशास्त्रे मग्नाः । स्वरूपतत्त्वं जानन्ति, जीवेश्वरयोः ऐक्यम् । जाग्रदादिविनिर्मुक्तस्वरूपज्ञातारः । अखिलविद्वज्जनैः सत्कृताः । ब्रह्मण्यकर्तव्य क्रियां कुर्वन्ति । स्वमार्गं त्यक्त्वा ये स्वतन्त्रं वर्तन्ते तेषां शिक्षाकाराः । सुजनाः साधवः एव धनानि तेषु रताः । गंगायाः इदं गांगं जलं पिबन्ति । अन्यैः दुःखेन प्रधर्षितुम् अशक्याः । कृतजपानुष्ठाना-दिभिः दूरीकृताः खलाः पापाः यैः । लोकेषु अभिरामाः श्रेष्ठाः । यद्वा लोकाम् अभिरामं सुखं येभ्यः । ईद्‌ग्विशेषणविशिष्टाः लोकत्रये भान्ति, जपध्यानपूजाकर्मानुष्ठानाध्यात्मविचारादि-हेतुत्वात् ।।१।।

ननु तत्रत्याः आद्यगौडाः भोजराजनगर्यां कथं सन्ति तत्राह—

श्रीभोजराजनृपतेरनुज्ञया ।
कालिदासकविना ह्यतिसत्कृताः ।।
आकारितास्ते श्रुतशीला द्विजार्या-
स्तत्पुरे निवसन्ति स्वदारयुक्ताः ।।

तेषां शीलादिकं ब्रह्मण्यतां च दृष्ट्वा भोजराजस्यानुज्ञया कवीनां श्रेष्ठेन कालिदास-कविना कनकालंकाराभरणवेतनादिभिः अतिसत्कृताः सन्तः आहूताः । ये गौडदेशीयानां मध्ये आद्यगौडाः ते आकारिताः आहूताः । शास्त्रशीलाः मन्त्रशास्त्रे वेदान्तादिशास्त्रेषु कुशलाः मर्मज्ञाः द्विजानाम् आर्याः श्रेष्ठाः राज्ञः भोजस्य पुरे निवसन्ति भोजनगर्यां निवसन्ति इत्यपि आहुः । नगरीति धाराख्यनाम्नी ।

राज्ञः अमात्येन बुद्धिसागरनाम्ना द्वितीयं धारा इति नाम कृतम् । इति प्रसिद्धम् । स्वदारैः स्वस्त्रीभिः सहिताः सन्तः न्यवसन् ।। इति कालिदासकृतभोजप्रबन्धे उक्तम् ।। कालीदास प्रसन्न ।।"

अनेन लेखेन अवगम्यते यत् धारायाः पूर्वतनं नाम 'भोजनगरी भोजपुरं' वा भवेत्, अमात्यबुद्धिसागरेण धारा इति नाम कृतम् ।

अद्यावधि उपलब्धेषु भोजसाहित्येषु कालिदासकृतभोजप्रबन्धस्य समुपलब्धिः न क्वापि श्रुता ।

परंच कालिदासः भोजवृतान्तप्रणेता आसीत् इति प्रमाणं—निर्णयसागरतः १९२८ ख्रिस्ताब्दे मुद्रितस्य नैषधीयचरितप्रस्तावनायां तृतीयप्रमाणे ११ पृष्ठे मुद्रितमस्ति यत—

किं च चन्दकविः मंगलाचरणश्लोकेषु सर्पराजं शेषम् विष्णुं व्यासं शुकदेवं नलराज-प्रख्यापकं श्रीहर्षम्, भोजराजवृत्तान्तप्रणेतारं कालिदासं दण्डमालिनम्, गीतगोविन्दकर्तारं जयदेवं च एतान् प्रसिद्धवीन् प्रणमामि" इत्यकथयत् ।

एतेन ज्ञायते यत् कालिदासेनापि भोजवृत्तान्तः विरचितः भवेदिति । गौडप्रशस्त्यामपि 'कालिदासकृत भोजप्रबन्धे इति उक्तमस्ति । इत्थं साहित्यस्य शोधे प्रस्तुते क्वापि कालिदासकृत-भोजप्रबन्धोपलब्धिः भवेदेव ।

42. श्रीमद्भगवद्गीताया अन्तिमं तात्पर्यम्

पण्डितः उपेन्द्रशरण शास्त्री, उज्जैन

कुरुक्षेत्रे सेनयोरुभयोर्निरीक्षणानन्तरमर्जुनस्य बुद्धौ हृदये च महानाघातः संजातः । फलतश्च तस्य समक्षं बुद्धिहृदयाभ्यां जनितं शङ्काद्वयं समुपस्थितम् ।

युद्धेन वर्णसंकरतायाः समुत्पत्तिर्भविष्यतीत्यर्जुनस्य प्रज्ञावादरूपां प्रथमां शङ्कां समादधता भगवता प्रोक्तम्––"युद्धेन अर्थात् स्वधर्मस्य परिपालनेन कथमपि वर्णसंकरतायाः समुत्पत्तिर्न भवतीति कौन्तेय स्वधर्मनिरतो भवेति ।"

एवमेव युद्धे स्वजनवधाद् दुःखोत्पत्तिर्भविष्यतीति हृदयपक्षीयां तस्य द्वितीयां शङ्कां समादधता हरिणोपदिष्टम्––"मामनुस्मर अर्थात् आत्मज्ञानं कुर्विति ।"

अनन्तरं कथमात्मज्ञानं करोमीति पृष्टवत्यर्जुने भगवता गीतायां विभिन्नमानवानां ज्ञान-स्तरस्य वैषम्यमनुसृत्यैव कर्मयोगोपासनादीनामात्मज्ञानार्थं व्याख्यानं कृतम् । तथाहि अन्नमये प्राणमये च कोषे सर्वाधिकास्थावतामात्मज्ञानार्थं चित्तशुद्ध्यै वा कर्मयोग एव श्रेयान् । एवमेव मनोमयकोषे श्रद्दधतामात्मज्ञानार्थमुपासनाथवा योग एव प्रेयान् । इत्थमेव विज्ञानमयकोषे आनन्दमयकोषे चासक्तिमतां चित्तशुद्ध्यै क्रमशः ज्ञानभक्तियोगावेव प्रशस्तौ ।

एवञ्चार्जुनस्योक्तशङ्काद्वयसमाधानार्थं भगवता "मामनुस्मर युद्धय च" इत्याकारकं यदुत्तरद्वयं प्रदत्तं, तदेव गीताया अन्तिमोपदेशः । अतएव द्विर्बद्धं सुबद्धं भवतीति मत्वा गीताया-मुत्तरद्वयप्रतिपादकस्यैव "स्वधर्मे निधनं श्रेयः" "मन्मना भव मद्भक्त" इत्यादिश्लोकद्वयार्धस्य पुनरावृत्तिर्विहिता ।

इत्थं सर्वैः स्वधर्मपरिपालनपूर्वकमात्मज्ञानार्थं यतनीयमित्यत्रैव गीताज्ञानस्य पर्यवसान-मित्यहं मन्ये ।

43. संस्कृतं भारतीया संस्कृतिश्च

पण्डितः विद्यानिधि शास्त्री, रोहतक

44. रघुवंशव्याख्याकृन्नीतिचन्द्रः

पण्डितः बाबूलाल शुक्ल, मन्दसौर

- रघुवंशमहाकाव्यस्योपलब्धाः व्याख्याः ।
- नीतिचन्द्रस्तद्व्याख्यानशैली च ।
- रघुवंशस्य नीतिचन्द्रव्याख्याने उपलब्धानि पाठान्तराणि ।
- नीतिचन्द्रव्याख्यानस्य हस्तलिखितमातृकाविवरणम् ।
- नीतिचन्द्रस्य व्यक्तित्वं तदवस्थितिकालश्च ।

45. कालिदासस्य रामगिरिः

पण्डितः अनन्त त्रिपाठी शर्मा, बेरहामपुर

कविकुलतिलकस्य कालिदासस्य मेघदूतं संस्कृतसाहित्यभाण्डागारे एकममूल्यं रत्नं पृथिव्यां च सर्वत्र लब्धप्रतिष्ठम् । रसे बन्धे भाषायां वर्णनायां रीतौ वृत्तौ च तदिदं काव्यं स्वल्पाकारमपि सुमहतीं प्रशस्तिं लभते, अस्य प्रशस्त्या अत्र नायकत्वेन विषयीकृतस्य वर्षभोग्येन कान्ताविरहगुरुणा भर्तुः कुबेरस्य शापेनास्तंगमितमहिम्नो यक्षस्य वसतित्वेन रामगिरेरपि काऽपि प्रशस्तिर्वरीवर्ति । सोऽयं रामगिरिः क इति एतावत्पर्यन्तं नैव निर्णीतमास्ते ? विवादविषयीभूतेषु सर्वेष्वपि एकोऽपि नैव प्रकृतरामगिरिर्भवति । कालिदासस्य मेघदूतीयो रामगिरिः रामगिरिनाम्ना प्रसिद्धो रामगिरिरिति दृढं प्रतिपादयितुमयमारम्भः ।

मेघदूतस्य व्याख्याता मल्लिनाथश्चित्रकूटं रामगिरिं मन्यते । परन्तु चित्रकूटो, न कदापि रामगिरिर्भवितुमर्हति । मेघो हि रामगिरेः प्रस्थाय मालमाम्रकूटं विदिशां विन्ध्यपादे विशीर्णां रेवामतीत्यालकां याति । चित्रकूटश्च बुन्देलखण्डान्तःपाती विन्ध्यपर्वतस्योपरिभागे । सर्वथा चित्रकूटादधस्तनेषु मालाम्रकूटादिषु मेघस्य गमनं न सम्भवतीति मल्लिनाथस्याशयं प्रत्याचक्षते सहृदयाः । रामगडोऽपि न रामगिरिर्भवति । मेघो हि रामगिरेः प्रस्थाय मालमम्रकूटं विदिशां चातीत्य याति । ये किल अमरकण्टकमाम्रकूटं मन्यन्ते, तदमरकण्टकं रामगडादनन्तरं पश्चिमभागे वर्तते, प्रकृत आम्रकूटश्च रामगडादधो वर्तते । रामगिरेरनन्तरं मालाख्यं क्षेत्रं रामगडसमीपे न परिदृश्यते । अतो रामगडोऽपि न रामगिरिर्भवितुमर्हति । रामटेकपर्वतस्तु नैव रामगिरिर्भवति । तत्र मालाख्यं क्षेत्रं नास्ति । एतादृशस्य मतस्य समर्थयितारः अमरकण्टकमाम्रकूटं मन्यन्ते । अमरकण्टक-शब्दस्यात्मकूटात्मना परिणामः भाषातत्त्वदृष्ट्या नैव क्षोदक्षमो भासते, सुतरां रामटेकपर्वतोपि नैव रामगिरिर्भवति ।

प्रसंगेऽस्मिन् रामगिरिशब्दः यौगिकमर्थमादाय चित्रकूटं रामगडं रामटेकं वा बोधयितुमर्हति । रामस्य गिरिः रामगिरिरिति षष्ठीसमासे, रामाध्युषितो गिरिः रामगिरिरिति मध्यपदलोपिसमासे वा रामगिरिशब्दः सिध्यति । स्थलत्रितयेऽपि रामचन्द्रस्य अवस्थानसूचकानि बहूनि निदर्शनानि सन्तीति न सन्देहः परंतु "योगाद्रूढिर्बलीयसी" इतिनयमनुसृत्य योगरूढो हि रामगिरिशब्दः प्रकृतरामगिरिर्भवति ।

उत्कलप्रदेशस्य करापुटमण्डलान्तःपातिनो रामगिरिनामकस्य ग्रामस्यानतिदूरे काचन

विस्तृता पर्वतश्रेणी वर्तते । एषा हि पर्वतश्रेणी रामगिरिनाम्ना प्रसिद्धा । सेयं पर्वतश्रेणी गंजा-मण्डलान्तर्गतमुदयगिरिं यावत् अभिव्याप्य वर्तते । अस्याः श्रृङ्गाणि समुद्रपत्तनात् द्विसहस्र-हस्तोन्नतानि (३००० feet from the Sea level) एषां श्रृङ्गाणां मध्यभागेषु इदानीमपि वर्षर्तौ जलदाः संचरन्तो दृश्यते । अस्मिन् पर्वते बहवः गुहाः सन्ति । एकस्याः गुप्ते-श्वरनामिकायाः अन्तः गुप्तेश्वरनामकं लिङ्गं वरीवर्ति । तदिदं लिङ्गं श्रीरामचन्द्रेण स्वयं संस्थापितमिति प्रतिवर्षं शिवरात्रिदिवसे सहस्रशो जना द्रष्टुं समवेता भवन्ति । गुहाया आन्तः-शिलातले अङ्कितं श्रीरामचन्द्रस्य पादपद्मयुगलं भक्तैः प्रत्यहमभ्यर्च्यते । तदिदं "वन्द्यैः पुंसां रघुपतिपदैरङ्कितं मेखलासु" इति वर्णनां विषयीकरोति । इदानीमपि अस्य गिरेर्मध्यभागे मेखलासु असंख्यानि वल्मीकानि परिदृश्यन्ते ।

सूर्योदयसूर्यास्तगमनयोश्च वर्षर्तौ प्रायशः प्रतिदिनमिन्द्रधनूंषि प्रादुर्भवन्ति । एतानि एव अभिलक्ष्य यक्षेण "रत्नच्छायाव्यतिकर" इवेत्यादि वर्णितम् । अत्र निचुलवृक्षा अनुकच्छं बहवो दृश्यन्ते, शिलीन्ध्राणि बहूनि स्फुटन्ति, कन्दल्यो बहव उपलक्ष्यन्ते । निबिडवृक्षैः परिवृतोऽयं गिरिर्दिङ्नागानामिव स्थूलस्थूलानां नागानामावासो भवति । एतैर्मेघदूते वर्ण्यमानाः सकला अपि पदार्था अत्र वर्तन्ते इति प्रतिपादितं भवति ।

मेघदूते हि मेघः रामगिरेः प्रस्थाय तुङ्गमालं क्षेत्रमारुह्य आम्रकूटं यास्यतीति वर्णितम् । रामगिरेरारभ्य अमरकोट (Amerkote) पर्यन्तं सुविस्तृतः सार्द्धसहस्रहस्तोन्नतो भूभागः जयपुरमाल इति प्रसिद्धः । स एष माल एव कविनोल्लिखितः । एतदनन्तरं च वर्तमानः समुद्रपत्तनाद् द्विसहस्रहस्तोन्नतः अमरकोटग्रामस्यानतिदूरे वर्तमानः वर्त्तुलाकारः अमरकोटपर्वत एव कवेरभिप्रेतः आम्रकूट इत्यत्र सन्देहो नास्ति । अयं इदानीमपि भुवः स्तन इव भाति । गिरिमेनमभितो वर्तमाना आम्रवृक्षा अस्य नाम सार्थकयन्ति, आषाढे च परिणतफलानि धारयन्तो दृश्यन्ते ।

अस्मन् मालक्षेत्रे इदानीमपि बहुशः आदिवसिनो वर्तन्ते । त एते ग्रीष्मर्तौ वनं दहन्ति वर्षासु च क्षेत्रं कृष्ट्वा धान्यं वपन्ति । सेयं कृषिः "पोडुचाष" इति व्यपदिश्यते । एतेषां चातीव सरला प्रकृतिः कवेः त्वय्यायत्तं कृषिफलमिति पद्यम् एनानेव उद्दिश्य प्रसृतम् । दग्धारण्येष्वधिक-सुरभिं गन्धमाघ्राय चोर्व्या इत्यंशोऽपि एतेषां दग्धकृषिं विषयीकरोति ।

अपिच कविना जनकतनयास्नानपुण्योदकेषु इति रामगिर्याश्रमाणां विशेषणत्वेनोपनिबद्धम् । रामगिरेरस्य चैकदेशे सीताकुण्डमिति किमपि कुण्डं वर्तत । अत्र सीता स्नाति स्मेति लोके प्रसिद्धि-र्वर्तते । प्रतिवर्षमत्र काचन सम्मेलनी (मेला) भवति माघमासे । वन्ध्याः स्त्रियोऽत्र स्नानेन पुत्रान् लभन्ते, स्त्रीरोगग्रस्ताश्च रोगमुक्ता भवन्तीति विश्वासो वर्तते । अस्यां मेलायां लक्षपरिमिता जनाः समवेता भवन्ति ।

रामगिरिं परितो रामचन्द्रेणाध्युषितानि बहूनि स्थलानि वर्तन्ते । अस्य रामगिरेः सन्नि-हित ऋष्यमूकपर्वतः । तत्र बहवः आश्रमा, बहूनि च निदर्शनानि सन्ति । समग्रोऽपि प्रदेशः राम-चन्द्रेण पवित्रीकृतः स्वस्यावस्थानेनेति लोका अपि विश्वसन्ति ।

आम्रकूटादनन्तरं च दशार्णानां राजधानी विदिशा वर्णिता । सेयं विदिशा (Bhilsa) आम्रकूटादनन्तरं वर्तते । ततश्च रेवा विन्ध्यपादे विशीर्णा । इतएव चोज्जयिनी पश्चिमतो वर्तते । अतो "वक्रः पन्था यदपि भवतः" इत्यादिः कवेः उक्तिः संगच्छते ।

अतो मेघदूते रामगिरिं परिचेतुं यानि निदर्शनानि वर्णितानि सन्ति सर्वाण्यपि रामगिरौ वर्तन्ते । अतोऽयं रामगिरिरेव कवेरभिमतो रामगिरिरिति नास्ति सन्देहस्यावकाशः ।

46. वैशेषिकदर्शनसमीक्षा

पण्डितः केदारनाथ त्रिपाठी, वाराणसी

(१) वैशेषिकदर्शनस्य पदार्थशास्त्रत्वम् । (२) महर्षिकणादस्यातिप्राचीनत्वं योगित्वञ्च । (३) भाष्यकर्त्तुः प्रशस्तपादस्यापि ऋषित्वं प्राचीनत्वञ्च । (४) केषांश्चिन्मतेन भाष्यकर्त्तुः कणादशिष्यत्वम् । (५) न्यायवैशेषिकयोः समानतन्त्रत्वम् । (६) वैशेषिकदर्शनसम्बन्धिनो ग्रन्थाः । (७) वैशेषिकग्रन्थानामल्पीयस्त्वम् । (८) वैशेषिकाभिमताः पदार्थाः (९) अभावस्य स्वतन्त्रपदार्थत्वम् । (१०) वैशेषिकमिति संज्ञायाः कारणम् । (११) द्वित्वाद्युत्पत्तौ, विभागजविभागे चास्य शास्त्रस्य वैशिष्ट्यम् । (१२) वेगाख्यसंस्कारसम्बन्धे शब्दस्य प्रमाणान्तरत्वसम्बन्धे च न्यायवैशेषिकयोर्भेदः । (१३) आद्यचतुःसूत्र्यां मिथो विरोधपरिहारः । (१४) सुवर्णस्य तैजसत्वसिद्धान्तः । (१५) तमसोऽतिरिक्तपदार्थत्वखण्डनम् । (१६) पृथ्वीजलयोरेव गुरुत्वं न तु वायावपीति । (१७) कर्मसम्बन्धिनः सूक्ष्मविचाराः ।(१८)चुम्बकलोहाभिमुखसूच्यभिसर्पणः तस्कराभिमुखकांस्यगमनयोः भूकम्पादीनाञ्च दृष्टहेतुकत्व विचारः (१९) वैशेषिकदर्शनस्य सर्वशास्त्रोपजीव्यत्वप्रदर्शनं निबन्धोपसंहारश्च ।

47. सर्वदर्शनविचारः
[वैदिकजैनबौद्धचार्वाकदर्शनानाम्]

पण्डितः नारायण वासुदेव तुंगार, पूना

(१) **दर्शनव्याख्या**—१. दृश्यते यथार्थतत्त्वमनेन इति दर्शनम् । २. तत्त्वज्ञानसाधनं शास्त्रं दर्शनम् । ३. आत्मतत्त्वनिरूपणं शास्त्रं दर्शनम् । ४. बहुजनसमाजोपकारकमुद्दिश्य प्रवर्तिताया बहुजनसमादृताया विचारधाराया आद्यो दृष्टिकोणपर्यायो निर्णयो दर्शनपदार्थः ।

(२) **दर्शनफलम्**—त्रिविधतापतप्तजीवशान्तिसुखलाभार्थं दर्शनम् । जीवः कुतः आगतः, दृश्यजगतः स्वरूपं किम् । दृश्यजगतः उत्पत्तिः, कारणम्, जडचेतनविचारः दर्शने विद्यते ।

(३) **दर्शननामानि**—वैशेषिक, न्याय, मीमांसा, योग, सांख्य, वेदान्तदर्शनानां; कर्तारः गौतम, कणाद, जैमिनि, पतञ्जलि, कपिल, बादरायणव्यासाः ।

(४) **सर्वेषां दर्शनानामिदं खलु उद्देश्यम्**—यद् रागादिदोषवर्जनम् । महाभारतम्—

शमार्थं सर्वशास्त्राणि विहितानि मनीषिभिः ।
स एव सर्वशास्त्रज्ञः यस्य शान्तं मनः सदा ॥१॥
यत् श्रुतं न विरागाय न धर्माय न शान्तये ।
सुबुद्धमपि शब्देन काकवाशितमेव वा ॥२॥

48. वेदनित्यत्वम्

पण्डितः लक्ष्मीनारायण उपाध्याय, मद्रास

धर्माधर्मौ यो नाङ्गीकरोति तदीय उपदेशो निर्विषयो निष्प्रयोजनश्च स्यात् । न च पापभिया परवित्ताद्यपहारविषयकप्रवृत्तिविधुराणां पामराणां तत्प्रवृत्तिसम्पादनेन तद्दत्तधनादिरेव प्रयोजनं धर्माद्यभाव एव विषय इति मन्तव्यम् । तथात्वे एतदुपदेशप्राप्तेन परस्परहिंसादिना अपकृतैर्जनैः कृतस्य निग्रहस्यैव प्राप्तेः । अतो धर्माधर्माववश्यं सर्वैरपि बुभूषुभिर्वादिभिरङ्गीकार्यौ ।

तौ च धर्माधर्मौ न प्रत्यक्षगम्यौ । निरतिशयसुखसाधनत्वस्य धर्मगतस्य दुःखसाधनत्वस्य चाधर्मगतस्य प्रत्यक्षेणानुपलम्भात् । युक्त्या तन्निर्णयाङ्गीकारे लाघवयुक्त्या सकृदाचमनं, पुनरुक्तत्वमुक्त्या मन्त्रावृत्तिपरित्यागः, परोपकारयुक्त्या पराङ्गनासङ्गः बन्धमोचनयुक्त्या शिरश्छेदरूपदेहबन्धमोचनञ्च धर्मस्तद्विरुद्धं त्रिराचमनादिकञ्चाधर्मः स्यात् ।

पौरुषेयवाक्येन तन्निर्णयाङ्गीकारे परस्परं विरुद्धैर्वादिभिरभिमतानां परस्परविरुद्धानां धर्मत्वमधर्मत्वं वा स्यात् ।

सर्वज्ञप्रणीतेन वाक्येन तन्निर्णयाङ्गीकारे तैस्तैर्वादिभिः सर्वज्ञत्वेनाभ्युपगतानामप्यनेकतया सर्वज्ञोऽयमेवेति निर्णयाभावेन तत्प्रणीतवाक्यमिदमेवेति निर्णयो नैव भवतीति पुनरपि धर्माधर्मनिर्णयायोग एव ।

आप्तवाक्येन तन्निर्णयोऽपि आप्तेः कादाचित्कतया एतद्वाक्योक्तिकाले आप्तिसद्भावसंशयेन प्रागुक्तदुरवस्थागहनपतित एव ।

ईश्वरोपि विप्रलिप्सया बुद्धावतारं गृह्णन् स्ववाक्ये प्रामाण्यसंशयमाधत्त एव ।

अतो धर्माधर्मयोः सर्वापेक्षितयोर्निर्णायकं प्रत्यक्षानुमानपौरुषेयवाक्यातिरिक्तं तुरीयमपौरुषेयं किमपि वाक्यमभ्युपेयमकामेनापि । तच्च वेद एव कर्तुरप्रसिद्धेः । यदि वेदस्य कर्ता कश्चन पुरुषः स्यात् तर्हि तस्य नाम कुत्रापि केनाप्युल्लिखितं स्यात् । अल्पस्य त्रिचतुरग्रन्थसमुदायस्य कर्ता कालिदासादिः सुप्रसिद्धस्तर्हि अनन्तस्य वेदराशेः कर्ता कुतो न प्रसिद्धः । अतो नास्तीत्येवोपेयते ।

49. सांख्यसिद्धान्तसार

पण्डितः मणिशङ्कर उपाध्याय, बड़ोदा

एकः पुरुषोऽस्ति परस्तस्य क्रोडे स्थिता परा प्रकृतिः ।
सा च स्वव्यापारै र्व्यक्तीभूता द्विधा दधे रूपम् ।।१।।
प्रथमं महदितिनाम्ना, रूपं विख्यातिमागतं लोके ।
यत्र वसन्त्यभ्रानिल–वह्नि-जल-क्ष्मौषधानि सान्नानि ।।२।।
मानवदृष्ट्या जडमिदमखिलं खलु भासते महत्तत्त्वम् ।
ज्ञानक्रियादिशून्या किन्तु न जडताऽत्र विद्यते काचित् ।।३।।
यत्तु द्वितीयमस्या रूपं प्रकृतेरुदीर्यते साङ्ख्ये ।

तच्चैतन्यगुणः सन्, प्रभवति पित्रोः सदा ह्यहङ्कारः ।।४।।
सोऽयं सप्तकरूपान्महतः प्रकृतेर्यतोहि सञ्जातः ।
तस्मात् पूर्वाचार्यैर्महतो जनिरस्य कोविदै र्जगदे ।।५।।
पित्रोरयमतिरूढो, योऽहङ्कारस्ततो हि तन्मात्रम् ।
जातं, तेन सहैव च, सर्वेन्द्रियसङ्गतं सबुद्धि मनः ।।६।।
प्राणानामिह गणना, यद्यपि कुत्रापि नेक्ष्यते किन्तु ।
तेषामन्तर्भावो, विधीयते राजसे ह्यहङ्कारे ।।७।।
सप्राणं समनस्कं , सेन्द्रियसङ्घं तदेव तन्मात्रम् ।
अन्नान्तेन च महता, धातुगणं स्वं करोति **भूताख्यम्** ।।८।।
भूताख्यो धातुगणः, स एव देहोऽभिधीयते च पुमान् ।
स स्थूलः, किन्तु मनः सेन्द्रियसङ्घं निरुच्यते सूक्ष्मः ।।९।।
सूक्ष्मः करोति कार्यं, भुङ्क्ते भोगान् स एव सूक्ष्मगणः ।
तत्र परस्य तु पुंसः, सुखदुःखे जातुचिन्न सम्भवतः ।।१०।।
सूक्ष्मेण सूक्ष्मरूपं, तस्मात् सङ्घेन नित्यमवलोक्यम् ।
तद् ब्रह्मदर्शनं तत्, कैवल्यं साङ्ख्ययोगसंसिद्धम् ।।११।।
सूक्ष्मेण सूक्ष्मरूपे, दृष्टे सूक्ष्मस्य, दृश्यते ह्यन्ते ।
पुरुषोऽपि योगसिद्ध्या, यस्त्वगुणो निष्क्रियस्तथाऽऽधारः ।।१२।।
तथाहि श्रुतिः––"एष सर्वेषु भूतेषु गूढोऽत्मा न प्रकाशते ।
दृश्यते त्वग्र्यया बुद्ध्या सूक्ष्मया सूक्ष्मदर्शिभिः" ।। (कठो. ३ व. १२ कं.)

(१) अत्र भूताख्य–धातुगणेतिपदाभ्यां रस-रक्त-मांसाऽऽन्त्राऽशयादयो विकारा ग्राह्याः । तेषां भूतपदवाच्यत्वं च गीतादिषु नितरां प्रसिद्धम् । तथाहि––"कर्षयन्तः शरीरस्थं भूतग्राम-मचेतसः" ।। (इति १७ अ. ६ श्लोकः) अत्र भूतग्रामशब्दो रसरक्तमांसादिधातुगणः परक एव ।। "यः सर्वेषु भूतेषु तिष्ठन् सर्वेभ्यो भूतेभ्योऽन्तरः ।" (इति बृहदा. ३अ. ७ ब्रा. १५ कं.) इत्यत्रापि श्रूयमाणो भूतशब्दो रसरक्तान्त्राशयादिदेहस्थधातुगणपरक एव, पृथिव्यप्तेजोवाय्वाकाशादीनामाधिदैविकानां, प्राण-वाङ्-मनश्चक्षुरादीनामाध्यात्मिकानां च तत्र प्रकरणे तेभ्य आधिभौतिकेभ्यो भूतेभ्यःपृथगुपादानात् ।

50. पाणिनीयव्याकरणे दर्शनतत्त्वम्

पण्डितः दयाशंकर बाजपेयी, इन्दौर

यद्यपि लोके आरम्भ-परिणाम-विवर्तवादमूलकानि षड्दर्शनान्येवास्तिकदर्शनत्वेन प्रसिद्धानि । चार्वाक-बौद्ध-जैनदर्शनानि तु वेदापवादतया नैतां श्रेणीमाश्रयन्ते । तथापि षडितराण्यपि दर्शनानि न्यायादिवेदान्तावधिषट्कभित्तिमालम्ब्य स्वस्य स्वस्य दर्शनमूलकत्वं प्रथयन्ति । यथायुर्वेददर्शनम्, व्याकरणदर्शनम्, इत्यादि । तत्र वयं व्याकरणदर्शनतत्त्वेष्वन्यतममवलम्ब्य किञ्चन विचारयितुमुत्सुकाः । यतो हि व्याकरणं शब्दब्रह्मचिन्ताप्रधानम् ।

अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम् ।
विवर्त्ततेऽर्थभावेन प्रक्रिया जगतो यतः ।। (वाक्यपदीयम्)

शब्दस्य ब्रह्मरूपत्वं भगवद्गीतायामपि संकेतितम् । "अन्यत्रापि" स्फोटरूपं यतः सर्वं जगदेतद् विवर्त्तते इत्यादि । तत्र कालविचारे पुरुषविचारोऽपि वैय्याकरणैः कृतः । उपाधिभेदेन कालस्य प्राक्त्रैविध्यम्, ततश्च दशरूपत्वं लकारोपाधिभिः, आत्मनेपदपरस्मैपदरूपता च । एवं क्रियासु प्रवर्तमानासु त्रयः पुरुषाः प्रथम-मध्यमोत्तमाः संकल्पिताः । तत्र प्रथमापेक्षया मध्यमस्य, मध्यमापेक्षया चोत्तमस्य श्रेयस्त्वं किंमूलकम् ? प्रथममध्यमयोर्मध्यमस्य, मध्यमोत्तमयोरुत्तमस्य च कथं शेषता कल्प्यते—यथा—"स च त्वं च गच्छथः" "त्वं च अहं च गच्छावः" "स च त्वं च अहं च गच्छामः" अस्य मूले चिन्त्यमाने भगवद्गीतासु वर्णितं पुरुषत्रयं मतिमारोहति । तत्र क्षराक्षरपुरुषोत्तमभेदेन त्रयः पुरुषा उदाहृताः । "द्वाविमौ पुरुषौ" "उत्तमः पुरुषस्त्वन्यः" इत्यादि ।

तत्र क्षरस्य प्रथमपुरुषत्वं, अक्षरस्य जीवस्य मध्यमत्वं, उत्तमस्य पुरुषोत्तमत्वं स्वतःसिद्धम् । अतःक्षरं समाहृत्य अक्षरः, अक्षरंच समाहृत्य पुरुषोत्तमः शिष्यते "योऽवशिष्येत सोऽस्म्यहम् ।" एवं एकवचनोत्तरं द्विवचनविधानमपिदर्शनप्रज्ञामूलकमेव वैय्याकरणैरङ्गीक्रियते । एवं जातावेकवचनविचारः एकत्वे द्वित्वे च बहुवचनप्रयोगः स्त्रीपुन्नपुंसकानां व्यापकव्यवस्था, प्रकृतिप्रत्ययविभागः, समासस्यैकार्थीभावः, इत्यादि सकलमपि विवर्त्तसिद्धान्तमूलकमेव प्रतिभाति । सूक्ष्मात् स्थूलोत्पत्तिः पुनश्च तेनैव क्रमेण लयः सर्वमपि अद्वैतपरम्परया प्रतिपाद्यम् ।

PP-51

अनुबन्ध :

51. **काशिकागतवैदिकवाक्यविमर्शः**

पण्डितः श्रीपाद लक्ष्मण आठलेकर, पूना

52. **संस्कृतवाङ्मये आगमानां स्थानम् (पाञ्चरात्रागमः)**

पण्डितः वासुदेव वै. आर. भट्टाचार्य, मैसूर

53. **वेदानां प्रादुर्भावविषये विभिन्नमतानि तेषां समन्वयश्च**

पण्डितः हरिकृष्ण शास्त्री गोस्वामी, महापुरा (राजस्थान)

54. **शाब्दबोधविमर्शः**

पण्डितः आद्याचरण झा, पटना

55. **महिषशतकस्य समीक्षा**

पण्डितः बटुकनाथ शास्त्री खिस्ते, वाराणसी

56. **मीमांसादर्शनरीत्या वाक्यार्थनिरूपणप्रकारः**

पण्डितः गजानन शास्त्री मुसलगांवकर, वाराणसी

57. **वेदवाङ्मयरक्षणे प्राचीनमार्गः**

पण्डितः एच. एन. नरसिंहमूर्ति, मैसूर

58. **महाकवेः अश्वघोषस्य काव्यविशेषाः**

पण्डितः विनायक वासुदेव पराञ्जपे, पूना

59. **आधुनिकसंस्कृतशिक्षणे वेदस्योपेक्षा तद्रक्षणोपायश्च**

पण्डिता प्रज्ञादेवी, वाराणसी

60. **शास्त्राणि तथा साम्प्रतिकी संस्कृतशिक्षा**
पण्डितः गणेश शर्मा, मुंगेर

61. **किंस्विद् वेदाः पौरुषेयाः उत अपौरुषेयाः ?**
पण्डितः चारुदेव शास्त्री, दिल्ली

62. **ग्रहनक्षत्राणां मानवजीवनेन सह सम्बन्धः**
पण्डितः रामकृष्ण सिद्धेश्वर शास्त्री, इन्दौर

63. **ऐतिहासिकसाहित्यम् बिल्हणकृत विक्रमाङ्कदेवचरितकाव्यञ्च**
पण्डितः लक्ष्मण के. शास्त्री, हैदराबाद

64. **विष्णुपुराणस्य समालोचनम्**
पण्डितः हुकुमचन्द शास्त्री, बघोला (गुड़गांव)

65. **खगोलीयशास्त्रम्**
पण्डितः अर्क डी. सोमयाजी, तिरुपति

66. **भारतीयविद्याभ्यासपद्धतिः**
पण्डितः वासुदेव के. सोमयाजी, मैसूर

67. **मध्यप्रदेशे संस्कृतशिक्षायाः स्थितिः कर्तव्यञ्च**
पण्डितः ऋषिकुमार स्वामी, रीवा

68. **अद्यापि पूर्वमीमांसायाः लोकायतीकरणम् आवश्यकम्**
पण्डितः विनायक शास्त्री टिल्लू, उज्जैन

SUPPLEMENT

AP—ARABIC PERSIAN SECTION

14. MATHNAVI FATH-E-GUJRAT

MD. TAIYAB SIDDIQUI, PATNA

This Mathnavi Fathe-e-Gujrat was composed by Faizi. It describes Akbar's invasion of Gujrat to quell the revolt of Mohammad Husain Mirza who had conspired with Ikhteyarul Mulk Gujrati.

In regard to the contemporary history this Mathnavi is fairly important. But its copies are very rare. Maulana Shibli in his "Sherul Ajam" states that this Mathnavi does not exist now and has quoted a few couplets from it. But later on three manuscript copies of this Mathnavi have been discovered:— One belongs to estate library of Bhopal, Second exists in K. B. Oriental Public Library Patna named as "Moharba-e-Akbar Shah" and a third copy under the name "Zafar Nama-e-Ahmadabad" is in the Aligarh Muslim University library.

The paper gives a detailed and critical description of this Mathnavi.

15. SHAH MD. YEHYA, ABUL OLĀI AZIMĀ BADĪ
(A Persian Poet of Bihar.)

DR. S. A. HAIDER NAIYER, PATNA

A—ARCHAEOLOGY SECTION

19. NEW LIGHT ON THE SIKKIM COINAGE

DR. P. K. BHATTACHARYA, DARJEELING

The history of the Sikkim Coinage is very brief. But little attention has so far been given to the subject. The author in course of his investigation and study of the Coins of Eastern region of India including Sikkim and Bhutan has come across a number of interesting and new materials. The present paper is likely to throw some new light on the history of the Sikkim Coinage of which we know so little.

20. विदिशा का पुरातत्व

जे. एन. दुबे, उज्जैन

पूर्वी मालवा का समग्र रूप से इतिहास-निर्माण प्राचीन नगर विदिशा के संदर्भ में प्रस्तुत करना इस शोध-पत्र का प्रमुख उद्देश्य है। विदिशा में हुए सन् १८७४-७६ (जनरल कनिंघम) के सर्वेक्षण का अध्ययन किया तत्पश्चात् मि. एच. लेक ने १९१०-११ में उत्खनन किया था, डा. डी. आर. भांडारकर ने १९१३-१४, १९१४-१५ में उत्खनन कार्य किया, पुनः १९६३-६६ तक श्री एम. डी. खरे द्वारा उत्खनन हुआ फलस्वरूप प्रमुख पुरातात्त्विक सामग्री सामने आई है जिनसे पर्याप्त नया प्रकाश पड़ा है।

स्तूप, मुद्राएँ, अभिलेख, मूर्तिकला, नगर नियोजन आदि पर नवीन प्रकाश पड़ा है। अतः इस शोध-पत्र में समग्र पुरातात्त्विक सामग्री को लेकर विदिशा के राजनीतिक एवं सांस्कृतिक इतिहास निर्माण में सहायक रूप से विवेचित किया है।

21. A WORD OF DOUBTFUL MEANING IN THE MINOR ROCK EDICT II

DR. S. N. GHOSAL, CALCUTTA

In the Erraguḍḍi version of the minor rock Edict-II of Aśoka there occurs a word *susuma*, which is to be found in the line, that runs: *susuma dhaṁmaguṇa pavatitaviyā*. The word has been interpreted as Skt. *śuṣuma*. which D. C. Sarkar takes as 'bright' and R. K. Mukherjee as 'glorious'. So they translate the line as "these bright or glorious moral virtues are to be cultivated." But, Basak points out that the word *śuṣuma*, which indicates 'light' or 'strength' is not used as adjective in Skt. He suggests that the word *susuma* should stand for Skt. *suṣṭhu ime*.' He translates the line as "These virtues of the law of piety are to be circulated." But he suggests at the same time an amendation for the word *susuma*, which he intends to read as *sukhuma*. The latter corresponds to Skt. *sūkṣma* and indicates "fine, exquisite" etc. This gives undoubtedly a better meaning, but in such a case one cannot explain the shortening of the long vowel in the first syllable.

But we suggest that the word *susuma* should in fact be indentified with Skt. *suṣama* meaning "fiine, excellent" etc., that admits a quite satisfactory meaning. The line means then: "Excellent virtues are to be practised." The development of Prakrit *susuma* from Skt. *suṣama* can be nicely explained by presuming the occurrence of vowel assimilation in the second syllable of the word: i.e., here the vowel '*u*' of the first syllable has caused the change of the vowel '*a*' to '*u*' in the second syllable. This does not evidently involve any difficulty.

22. ARCHAEOLOGY OF SEHORE AND RAISEN DISTRICTS

KU. DALGEET GILL, BHOPAL

The districts of Sehore and Raisen in M. P. are probably the richest in archaeological findings. The man moved freely in the sandstone hills and valleyes and trapian plains hunting and exploring the wild life which supplied food and clothing to his tribes-man who had hardly anyhting more than pebble tools.

The archaeology of this district begins with pre-historic times to Paramar period. Several sites yielding palaeolithic tools as well as several other tools of later stone age have been discovered in different river-valleys. Rock shelters with paintings of different periods have also been discovered at Raisen, Kharwavi, Bhopal, Berkheda and other places. Paramara temples and architectural pieces are distributed all over these districts.

The paper deals mainly with the new findings so far discovered during last ten years.

23. PĀÑCĀLĪ IN THE INSCRIPTIONS OF THE LICCHAVIS OF NEPAL

LALLANJI GOPAL, VARANASI

In ancient records there are three expressions, similar in form, which have been interpreted as referring to the village council of ancient times. Of these *pāñcālī* appears in the inscriptions of the Licchavi dynasty of Nepal.

J. F. Fleet holds that *pāñcālī* has been used, like *pañcamaṇḍalī* of the Sanchi inscription, in the sense of modern Panchayat or the village jury of five or more persons and *pāñcālika* stands for a member of the Panchayat. D. C. Sircar prefers to interpret *pāñcālī* as a territorial division. Scholars (e. g. H. N. Jha, D. R. Regmi and J. C. S. Regmi) generally describe *pāñcālī* as the village committee entrusted with the management of all the village affairs.

The present paper discusses at length all the available evidence about *pāñcālī* with a view to determine its nature and functions.

Previously the terms *pāñcālī* and *pāñcālika* were noticed only in four Licchavi inscriptions. But now they can be traced to not less than 19 inscriptions.

The original term in these inscriptions is *pāñcālī*, though in some cases it is named as *pāñcālika* and *pāñcālikā*. The term *pāñcālika* has generally been used to mean the member of a *pāñcālī*. *Pāñcālī* was an association

associated with a temple or a religious institution. Thus, there could be more than one *pāñcālī* in a village. But if there was only one *pāñcālī*, it was often named after the village in which it was situated. The term *pāñcālī* was also used for the establishment or building which housed the association. In some cases more than one *pāñcālī* used the same building. The members of the *pāñcālī* performed diverse services. They looked after the arrangements in the temples, repaired and maintained the building of the temple, brought rocks for carving images, and cleaned and maintained the water-conduits. The *pāñcālī* received a grant of land, a share in the enjoyment of the water conduit and also free food. It enjoyed exemption from oil tax, *mallakara* and carrying loads as forced labour. The *pāñcālī* was exempted from entry by state servants. Even the *adhikaraṇas* with superior powers in administration could not interfere with its working. Only in extreme cases the king could regulate the affairs of a *pāñcālī* through his *antarāsana*.

It is not possible to give further details about the working of a *pāñcālī*. We have no information about the composition of a *pāñcālī* and its constitution, and why it came to receive this name. We have suggested that it was an association of five guilds of carpenters, weavers, barbers, washermen and shoemakers.

24. THE MYSTIC-MAGIC AND RELIGIOUS NATURE OF THE BUDDHIST STŪPA

DR. (KU.) SUSHILA PANT, UJJAIN

The Paper relates to the mystic-magic and religious nature of Buddhist Sūtpa Architecture. There is no controversy among the scholars that Stūpa was a religious Architecture. The stūpa or tope was in origin a simple-mound like the pre-Mauryan tumuli discovered at Lauṛiyā. At the demise of the Buddha, his ashes, following a custom long reserved for the remains of nobles and holy men, were enshrined under such artificial mounds of earth and brick. The Stūpa had passed through a number of stages of development. It had developed from simple earthen domical mound to a complex structure both in brick and stone or in stone or in rockcut. This process of evolution from simple to complex, from earth to stone, from minidimensi tion to colossal size, from circular solid base to wheel shaped, from plinth-less to a high plinth, and from hemispherical to cylindrical, had taken place through centuries under the influence and impact of the sects and sub-sects of Buddhism, under the royal patronage, under the forces of local traditions and geographical necessity, and, under the foreign influence. This development of the Stūpa however did not limit itself to the additions

and subtractions of the components, but this process was pushed forward in the direction of sculptures, ornamentations and embellishments. It appears that with the desire to make the Stūpa gigantic, there was the urge to make it splendid and attractive as well.

The structural development of the Stūpa, being the dominant architectural activity of the period under review, to a large extent, shows the development of Indian religious architecture.

25. IMPORTANT SCULPTURES IN BIRLA MUSEUM, BHOPAL

(Smt.) Manjushri Rao, Bhopal

26. UNKNOWN COINS OF SEVAKA

Rajendra Kumar Sethi, Indore

The article contains discussion of earliest inscribed coins of Sevaka dynesty having elephant on obverse with moon and hill symbol and swastika with other symbols. The legend is Sebakasa.

27. ARCHAEOLOGY OF ASHTA

Mahesh Soni, Ujjain

The site of Ashta is situated on the eastern bank of Parvati. This site has a huge mound about 60' in height, a part of habitation covers the mound but at several places there is sufficient place to see the lower deposits.

I have been exploring the site for the last two years got several coins as well as pottery pieces. This paper deals with the antiquity of this site ranging from palaeolithic to Paramara period.

28. ARCHAEOLOGY OF UJJAIN DISTRICT

V. K. Tiwari, Agra

Owing to several references of Ujjain in ancient literature more attention was paid to the study of the antiquity of Ujjain proper, but very few scholars ventured to study the region around Ujjain which is more ancient and rich in cultural context than Ujjain proper. Sites like Kayatha,

Dhangawada, Nagda, Mahidpur, Runija, Singawada, Kithoda etc. have given rich chalcolithic findings. I have personally surveyed quite a good area in which antiquities ranging from Palaeolithics times to Paramara period have been discovered. Several new inscriptions and coins have also come to light.

The paper deals with the study of several new findings of archaeological as well as historical importance.

29. ASSOCIATION OF BULL MOTIF WITH THE CULT OF MOTHER GODDESS IN THE TERRACOTTA-TRADITION OF BALUCHISTAN

MATA PRASAD TRIPATHI, GORAKHPUR

Earliest remains from Kulli and Mehi cultures of south Baluchistan as surveyed and reported by the late Sir Aurel Stein are particularly associated with some unique female terracottas of bird faced Goddess alongwith numerous terracottas of Bull of a special variety. As observed earlier having identified the above stated bird faced Goddess with *Suparṇi* (fine winged) *Vāk*, the celestial or premordial power of the Ṛgvedic Vāgāṁbhṛṇi Sūkta, an attempt is made in the present paper to explain and interpret that this prominent Mother Goddess (वाग्वै सुपर्णी) may be described as the Lady of Beasts as well, because both (the bull and Vāk) are the deity of Vegetation and having the power of fertility or virility.

Vāk, the autmnal *Prakriti*, is referred to in the *Vāk-Sūkta* of the Ṛgveda, as conceived in her identity with the supreme power having all aspects of the Almighty and *Vasus* are also associated with Vāk (.... वसुभिश्चरामि). It is very interesting to note that in later times *Aṣṭa Vasus* of Khajuraho are figured in Bull headed form. In India, the association of bull terracottas with the cult of Mother Goddess may be traced back in the remote past which indubitably corroborates the hypothesis as uttered by Her own lips—अहं राष्ट्री संगमनी वसूनाम्......It is also to be noted that among the Indus cults those of the Mother Goddess is predominant and there is abundant evidence of bull worship throughout protohistoric regions in India.

30. A NEW STONE INSCRIPTION NEAR UJJAIN

DR. HARIHAR TRIVEDI, INDORE

A small stone inscription dated V. 1140 in the reign of the Paramara sovereign Udayaditya is edited in this article, for the first time. It was recently found by Shri V. S. Wakankar of Ujjain.

31. उज्जैन जिले के महत्त्वपूर्ण पुरातात्त्विक तथा ऐतिहासिक स्थल

नारायण व्यास, उज्जैन

मध्यप्रदेश में उज्जैन जिला पुरातत्त्व तथा ऐतिहासिक दृष्टिकोण से बहुत ही महत्त्वपूर्ण है, क्योंकि उज्जैन क्षेत्र में कई महत्त्वपूर्ण स्थान (ग्राम) हैं जो कि प्राचीन सभ्यताओं से सम्बन्धित हैं। इनको देखने से ज्ञात होता है कि इन ग्रामों में ताम्राश्मयुगीन सभ्यता से परमारकालीन सभ्यता तक के अवशेष प्राप्त होते हैं। इन सभ्यताओं का समय २,००० वर्ष ई. पूर्व से माना जाता है। इन सभ्यताओं का प्रसार उज्जैन जिले के अतिरिक्त अन्य स्थानों पर भी फैला जिनमें उज्जैन जिला ही सबसे महत्त्वपूर्ण माना जाता है।

उज्जैन जिले में कुछ स्थानों पर ताम्राश्मयुगीन सभ्यता से पूर्व के भी अवशेष प्राप्त होते हैं जिनमें कायथा तथा झारड़ा मुख्य हैं। इन सभ्यताओं में मुख्य रूप से ताम्राश्मयुगीन सभ्यता (जिसे मालव ताम्राश्मयुगीन सभ्यता के नाम से भी जाना जाता है), मौर्य, शुंग, कुषाण, गुप्त, परमार काल की सभ्यताएँ आती हैं। इन सभ्यताओं से प्राप्त अवशेषों में मुख्य रूप से चित्रित काले लाल पात्र (मालव पात्र), चित्रित सफेद लाल काले पात्र, (जो कि आहाड़ सभ्यता से सम्बन्धित हैं), मिट्टी के खिलौने, ताँबे तथा चाँदी के सिक्के, पकी मिट्टी के खिलौने, शंख की चूड़ियाँ, इत्यादि नाना प्रकार के अवशेष आते हैं।

32. NAKED GODDESSES FROM MALWA

NARAYAN VYAS, UJJAIN

33. उज्जैन के महाकालेश्वर मंदिर के नागचन्द्रेश्वर देवालय से प्राप्त शिलालेख के दो श्लोकों का साहित्यिक एवं ऐतिहासिक विवेचन

रश्मिकान्त व्यास, उज्जैन

ये दो श्लोक निम्न प्रकार से हैं—

कान्तावक्त्रविलोकितामृतरसासक्तस्य मे निष्फला
भक्तानां नितरामनन्यमनसा यास्यन्ति विज्ञप्तयः।
इत्यालोच्य पितामहप्रभृतिभिर्ध्येयः समाधिच्छला—
न्नूनं मीलितलोचनः करुणया गौरीप्रियः पातु वः ॥१॥

क्रीडाकुण्डलितोरगेश्वरतनूकारादिरूढाम्बरा—
नुस्वारं कलयन्नकाररुचिराकारः कृपार्द्रः प्रभुः।
विष्णोर्विश्वतनोरवंतिनगरी हृत्पुण्डरीके वस—
न्नोंकाराक्षरमूर्तिरस्य तु महाकालोन्तकालं सताम् ॥२॥

(१) संक्षिप्त ऐतिहासिक परिचय,
(२) श्लोकों का साहित्यिक सौन्दर्य तथा
(३) अन्य शिलालेखों से प्राप्त शिव-स्तुतियों के साथ तुलनात्मक अध्ययन ।

C—CLASSICAL SANSKRIT SECTION

103. पतंजलिना वार्तिकानां खण्डनम्

डा. कु. सुदर्शन अरोरा, दिल्ली

शब्दशास्त्रपारङ्गतः पाणिनिस्तु स्वकालव्यवहृतानेव शब्दान् सूत्रेषु न्यभान्त्सीत् । पाणिनिना यन्नोक्तं कदुक्तं वा, परिवर्तनादागतं वा भाषायाम्, तत्सर्वं वार्तिककारेण कात्यायनेन वार्तिकैरुपनिबद्धम् । क्वचिद् वार्तिकेषु सूत्रपदार्थनिर्णयः, क्वचिच्च पाणिनिसूत्राणां योगविभागेन, एकशेषनिर्देशेन चेष्टसिद्धिः, क्वचिल्लोकप्रसिद्धाः परिभाषाश्चाश्रिता दृश्यन्ते । तेषु वार्तिकेषु कानिचिद् वार्तिकानि महाभाष्यकारेण पतञ्जलिना वक्तव्यत्वेन समर्थितानि, कानिचिच्च परिभाषालौकिकन्यायादिसमाश्रयणेन पाणिनिसूत्रैरेव गतार्थत्वात्, इष्टसिद्धिकारणात् प्रत्याख्यातानि । पतञ्जलिना अधिकारानुवृत्त्या, ज्ञापकेन, पाणिनिकृतन्यासेन , योगविभागेन, इष्टवाचिना परशब्देन, अनभिधानात्, अभिसम्बन्धेन, निपातनेन, प्रश्लिष्टनिर्देशन, प्रकृत्यन्तरत्वात् लक्षणप्रतिपदोक्तन्यायेन, अन्वर्थग्रहणेन, अविभक्तिकनिर्देशेन, सन्नियोगपरिभाषया, एकशेषनिर्देशेन, पर्युदासेन, प्रयोगाभावात्, साहचर्येण वार्तिकानि कथं प्रत्याख्यातानि, तदत्र निबन्धे प्रदर्श्यते ।

104. हलभूतिकथा

श्री बाक्कन्वे, देहली

105. MĀGHA

NIRMALKANTI BASU, CALCUTTA.

In this paper an attempt has been made to sketch the short life-history of Māgha and to assess the value of his poetry in the perspective of contemporary social influence. The excellence of his poem has been analysed in the light of the principles of literary criticism—both ancient and modern—both Indian and Western.

106. POETRY VS RELIGION

MAHESHWAR DAS, CALCUTTA

It is generally held that there is North Pole—South Pole difference between poetry and religion. Religion is more widely used as dharma in India. It is generally held that poetry aims at giving aesthetic pleasure (Rāsānubhuti) which has nothing to do with religion. But what is calld dharma more loosely translated as religion is not concerned with limited human interest as is generally conceived. It is that tendency of human mind which is above petty personal interests.

The object of poetry as an Art is to bring about union among men and men collectively or individually with a view towards the highest well-being of all. This all humanistic tendency is what is called Dharma or religion in its widest application. Poetry through aesthetic activity of mind arouses this tendency for collective well-being. Poetry having Rasa as its highest objective culminating in catering the highest good and well-being to all fulfils the purpose served by religion or dharma in its widest application. Hence poetry and religion in their widest significance are akin to each other in the plane of bringing the highest well being to all.

107. AN AESTHETIC APPROACH TO THE SEX BEHAVIOUR IN ANCIENT INDIA WITH SPECIAL REFERENCE TO कामसूत्र, श्रृंगारहाट AND कुट्टिनीमतम्

PRAKASH GOSWAMI, BIKANER

To equate the sex-behaviour of the Ancient Indian with that of the Western people, may involve us in a number of unsurmountable difficulties. Each society in its turn from the stereo-type to the radical transformation, necessarily recasts older values on the urge of natural instincts.

But when we study the sex—behaviour of the Ancient Indian people, it becomes necessary to evaluate it from an altogether different perspective. A rich variety of sexual moods and postures have been beautifully depicted in कामसूत्र, श्रृंगारहाट and कुट्टिनीमतम्.

Potency and Non-Inhibition have been regarded to be the keys to sexual indulgence. Lacking these two basic qualities one is sure to convert this blessful occasion into a humiliated mockery. It is essential therefore to know the mystery of its pleasure before indulgenec चतुर्भाणी, कामसूत्र and कुट्टनीमतम् work as sentinels on the forbidden gate of sex.

This paper discusses in details the aesthetic and philosophical aspects of sex.

108. भिक्षाटनकाव्यसमीक्षा

डॉ. श्रीकृष्ण गुप्त, ग्वालियर

श्रीमदुत्प्रेक्षावल्लभविरचितं भिक्षाटनकाव्यमिदं चत्वारिंशत्पद्धतिपरिमितं सरलं हृदयहारि च। अस्य कवेः वास्तविकं नाम शिवभक्तदासः शैवश्चायमिति तदुक्त्यैव प्रतीयते। उत्प्रेक्षावल्लभ इत्युपाधिरेवावगन्तव्या। यद्यपि वसन्ततिलकवत्तमाश्रित्य निबद्धात्र भूयसी पद्य-संख्या परं महाकाव्यकोटिं नारोहति प्रबन्धोऽयं विषयवैविध्यादर्शनेन।

भोजराजकृते समराङ्गणसूत्रधारे भिक्षाटनमूर्तिनिर्माणविधिरवलोक्यतेऽन्यत्र पुराणेषु वर्णनञ्च। तत एव कविना काव्यग्रथनवस्तुसूत्रमादाय ग्रथितं भावोज्ज्वलं सूक्तिसुमनोभरैः समुद्भासितं भिक्षाटनकाव्यम्। शृंगारतरलं काव्यमिदं वैदर्भीरीतिमनुसरति सर्वत्र। संध्या-चन्द्रोदयादिवर्णनपुरस्कृतः विप्रलम्भपरिपुष्टः शृंगार एव रस आस्वाद्यमानः साकल्येन जयति सहृदयमनांसि। भिक्षाटनं परिचरन्नपि कविरसौ कदाचिदप्युक्तिदैन्यं नाङ्गीकरोति भङ्ग्या माङ्गल्यमेवाविष्करोतीति।

109. कमलिनी राजहंस–एक आलोचन

डॉ. हरीन्द्रभूषण जैन, उज्जैन

'कमलिनीराजहंस' मलाबार के प्रसिद्ध व्याख्याकार एवं कवि श्री पूर्णसरस्वती का एक नाटक है। पूर्णसरस्वती ने मेघदूत, मालतीमाधव, अनर्घराघव तथा विष्णुकेशादिपादान्तस्तोत्र पर महत्त्वपूर्ण टीकाएँ लिखी हैं। उन्होंने संदेशकाव्य-परम्परा में एक हंस सन्देश की भी रचना की है।

'कमलिनी राजहंस' एक प्रतीकात्मक नाटक है। इसमें कमलिनी और राजहंस के प्रणय का वर्णन है। सामान्य नाटकों की तरह इसमें नायक के साथ प्रतिनायक, नायिका तथा अनेक सहपात्र हैं। यद्यपि इस नाटक के सभी पात्र प्रकृति के प्रतिनिधि हैं किन्तु उनमें बड़े सौन्दर्य के साथ मानवीय भावनाओं का समावेश किया गया है।

पूर्णसरस्वती नाटककार कम तथा कवि अधिक हैं। नाटक में शार्दूलविक्रीडित, शिख-रिणी, मालिनी, आदि बड़े बड़े छन्दों में काव्यकौशल दर्शनीय है।

प्राकृतिक वस्तुओं को पात्र के रूप में नियोजित करने वाला यह नाटक सर्वथा अभिनव, मौलिक एवं अत्यन्त सफल कृति है।

110. नाटयशास्त्रपरिचयस्य सारांशः

आनन्द झा, लखनऊ

111. प्रणयराग–मनोवैज्ञानिक विवेचन

डॉ. (कु.) शोभा कानूनगो, उज्जैन

भोजराज की 'शृंगारमंजरी' एवं क्षेमेन्द्र की 'समयमातृका' में क्रमशः १२ एवं ८० प्रणय रागों का उल्लेख है। भोजराज ने प्रणयराग का विवेचन रंगों के आधार पर करते हुए उनके समर्थन में कथाएँ प्रस्तुत की हैं। जबकि क्षेमेन्द्र ने प्रणयरागों के विभिन्न प्रकारों की नामावली देकर उनकी कुछ विशिष्टता बतलायी है। प्रस्तुत शोधपत्र में प्रणयराग तथा भोजराज, क्षेमेन्द्र एवं विभिन्न कवियों द्वारा वर्णित प्रकारों की मनोवैज्ञानिक विवेचना के साथ ही वैज्ञानिक पक्ष पर भी विचार किया गया है।

112. EARLY MARĀTHĪ POETRY AND ITS RELATION TO SANSKRIT CLASSICS

V. D. Kulkarni, Bombay

Vivek-sindhu—the first book in Marathī—was written in the last decade of the 12th Century. It exposes, in verse-form, the Vendāntic Philosophy mostly on Śaṅkarāchārya's lines. Dhyāneśwari, another composition in verse-form, appeared a century after Vivek-sindhu. Though it is a commentary on the Bhagvat-gītā, it is essentially poetic in spirit, as it expresses philosophical doctrines and spiritual experiences through a language of images. The Abhaṅgās written by Dhyāneshwar and Nāmdeva are the spontaneous outbursts of their mystical moods. They are lyrics out and out. This kind of poetry—both Expositional and Lyrical—has made a complete departure from Sanskrit Classics. It is a strong reaction against eroticism that prevailed in Sanskrit Classical Poetry of the 11th Century. Dhyāneśwari is known as Śānti-kathā as against Śṛngār-kathā in Sanskrit. Marāthī Poetry written by Bhāgwat saints was mostly subjective, concrete and natural. It was a dynamic and generative force; so much so that a saint from any caste and community gave free expression to his devotional experiences through Abhaṅgās; as if, there reigned 'Spiritual Democracy' in Maharashtra, in 13th-14th century.

Along with Bhāgwat School there flourished another school in Marāthī Peotry. It is known as Mahānubhāva School. The poets of this school were great Sanskrit scholars and had a genuine taste for Sanskrit Classics. The poetic works 'Śiśupāl-vadha' and Rukmiṇi—swayaṁvar'—written by Bhaskar and Narendra, respectively are the works which bear direct relationship to the Classical epics of Sanskrit. They are modelled after them.

However these poetic works have not accepted the external pattern of Sanskrit Classics. It is one continuous long narration, not divided in

suitable units or cantos (though that can be easily done by any modern competent editor). They have not used different forms of metres. 'ओवी', the most elastic metre in Prakrit is to these poets.

This stream of 'विदग्ध-कथा-काव्य' which is a very old mixture of the narrative and epic types vanished with these poets only. The upsurge of Marāthī classical poetry in 17th century had nothing in common with the 13th Century Poetry of Narendra and Bhaskar.

113. संस्कृत के दो नाटकों में स्वप्न तत्त्व का साहित्यिक अनुशीलन —पाश्चात्य नाटक के सन्दर्भ में

कु. वि. ललिता, उज्जैन

स्वप्न, कल्पना के धरातल पर प्रतिष्ठित एक ऐसी मनोरम अनुभूति है, जो अन्य सांसारिक अनुभूतियों से सर्वथा भिन्न, रूचिकर एवं अनूठी है, जो लौकिक होते हुए भी अलौकिक है। अपनी सृष्टि में प्रत्येक सुन्दर वस्तुओं को संजोने वाले सर्जक साहित्यकार की दृष्टि से, भला, यह कब तक ओझल रह सकता है। फलतः, विश्व साहित्य में अनेक प्रख्यात नाटककारों एवं कवियों ने नाटक, महाकाव्य, खंडकाव्य, मुक्तक आदि साहित्य की अन्यान्य विधाओं में, यहाँ तक कि आधुनिक लघु-कथाओं में भी, स्वप्न तत्त्व का समावेश किया है। विश्व साहित्य के क्षेत्र में जिन महाकवियों ने अपनी रचनाओं में स्वप्न की रोचक विधायों का समावेश किया है, उनका तुलनात्मक दृष्टि से विश्लेषण करने पर विदित होता है कि अन्य तत्त्वों की भांति स्वप्न तत्त्व के भी कलात्मक प्रयोजन विभिन्न रहे हैं। उनमें निम्नांकित विशेष रूप से उल्लेखनीय प्रतीत होते हैं:—

(१) औत्सुक्य को (Suspense) बनाये रखते हुए भविष्य में घटित होने वाली घटनाओं का संकेत,

(२) कथावस्तु का क्रमिक विकास,

(३) अन्यान्य रसों का परिपोष तथा

(४) चरित्र चित्रण में सहायता।

प्रस्तुत निबन्ध में इन्हीं प्रयोजनों को ध्यान में रखते हुए, संस्कृत के दो मूर्धन्य नाटक भासकृत 'स्वप्नवासवदत्तम्' और 'मधुमयभणितीनां मार्गदर्शी महर्षि' कल्प कालिदास विरचित 'मालविकाग्निमित्रम्' में स्वप्न तत्त्व के प्रयोग की प्रक्रिया पर तात्त्विक विचार किया गया है। साथ ही पाश्चात्य नाटक के क्षेत्र में 'कनिष्ठिकाधिष्ठित' शेक्सपीयर के ऐतिहासिक नाटक 'जूलियस सीसर' में स्वप्न तत्त्व के काव्यात्मक प्रयोजनों के तुलनात्मक आलोक में, संस्कृत नाटककार की कला का उत्कर्ष उद्घाटित करने का प्रयास किया गया है।

114. ŚRĪCAITANYACARITĀMṚTA

BIPIN BIHARI MISHRA, PATNA

The present paper deals with some educational aspects as mentioned in *Śrīciatanya Caritāmṛta* with special reference to the educational discipline of *Śrīciatanya* at *Navadvipa* and intends to construct the mode of education etc. available to *Śrīcaitanya* and at his time on the basis of the materials which are obtainable in this great work.

An effort is made to establish that numerous branches of learning were in vogue in *Navadvipa* and *Śrīcaitanya*, according to *Kavirāja Goswāmī* was equally well posted in all of them; and, finally he, as an exponent of southern school of *Vaiṣṇava* mysticism put the emphasis on the main tenets of *Gauḍīya Vaiṣṇava Darśana* and esoteric practices. Evidently, this exposition marked a departure from the then prevalent modes of learning and practice.

115. यायावरीय राजशेखर ब्राह्मण थे, अथवा क्षत्रिय

रामरक्षा पाण्डेय, गोरखपुर

116. पंचतंत्र में नारी

कुमारी मीना पाठक, उज्जैन

पण्डित विष्णुशर्मा ने पंचतंत्र की कथाओं में गुप्तकालीन वातावरण की विनिर्मिति के साथ ही तत्कालीन नारी का समग्र चित्रण किया है। इसमें नारी के तीनों रूपों कन्या, पत्नी, माता—के चित्रण के साथ ही प्रेमिका नारी के भी विविध रूपों का आख्यान किया गया है। इसमें नारी के विविध सामाजिक स्तर, उसके रूपों, उसकी स्थितियों, उसकी महत्ता आदि के भी चित्रण हैं। आदर्श, यथार्थ और व्यवहार को इस चित्रण में सदैव दृष्टिपथ में रखा गया है। गुप्तकालीन नारी के चित्रण के सन्दर्भ में तत्कालीन आमोद-विनोद, कला, शिक्षा आदि का भी इसमें चित्रण मिलता है।

नारी का रूप-सौन्दर्य-वर्णन, उसके अन्तः का मनोविश्लेषण, उसके अधिकार और कर्त्तव्य आदि पर भी प्रकाश डाला गया है। नारी के वस्त्रों और आभूषणों-प्रसाधनों की दृष्टि से एवं नारी स्वतंत्रता, उसकी मर्यादा और उसके अधिकारों एवं कर्त्तव्यों की दृष्टि से भी पंचतंत्र का महत्त्व है। तत्कालीन प्रथाओं, रीति-रिवाजों आदि के भी चित्रण इसमें मिलते हैं। इसमें आचार-विचार और नैतिकता की दृष्टि से भी नारी का निरूपण किया गया है।

प्रस्तुत शोध-निबंध में पंचतंत्र में नारी विषयक विविध आयामों को उद्घाटित करने का प्रयास किया गया है।

117. OUR ANCIENT RHETORICIANS ON PLAGIARISM IN POETRY

DR. R. P. PODDAR, VAISHALI (MUZAFFARPUR)

The paper summarises the opinions of critics viz. Vāmana, Ānanda vardhana, Rājaśekhara, Kṣemendra and Hemacandra on adaptation of Ideas (Arthas) in poetry and attempts at a comparative and critical estimate.

118. THE VIṬANIDRĀ—AN ANCIENT BHĀṆA FROM KERALA

DR. K. KUNJUNNI RAJA, MADRAS

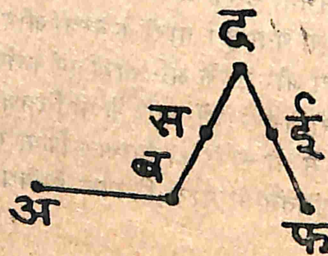
Next to the four Bhāṇas, known as the *Caturbhāṇī*, the *Viṭanidrā* seems to be the most ancient of the extant Bhāṇas. Its author is unknown; but he was patronised by a King Rāma Varma of Cochin who was the son of Queen Lakṣmī and who had his capital at Mahodayapuram (modern Cranganore). Hence it is evident that the work is earlier than the 14th A. D., when the capital of Cochin was shifted from Cranganore to Trip-punithura. The author may probably be a contemporary of Dāmodara Cākyār, author of the historical poem Śivavilāsa, where also a King of Cochin named Rāmavarama, son of Lakṣmi, is mentioned as having his capital at Mahodayapuram. As in later Bhāṇas love and humour are the dominant sentiments here. The work is being edited on the basis of two available manuscripts.

One manuscript refers to the author of the Caturbhāṇī. The work is interesting from the literary point of view also.

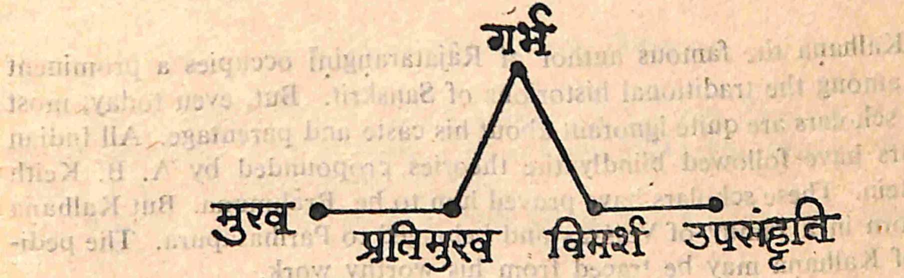
119. भरतीयसन्धीनां पाश्चात्यविदुष: फ्रेटागस्य "पिरामिड"–कल्पनेन सन्तोलनम्

शिवरामसिंह राठौर, धार

पाश्चात्यविदुषां कथनमिदमस्ति यत्––'नाटयवृत्तप्रतिपत्तिसौलभ्यार्थं जर्मनीविदुषः फ्रेटागस्य "नाटकीय-पिरामिड"––तत्त्वेन नाटकस्य वृत्तं कल्पयितुं शक्यमिति । तद् यथा—



अस्यां रेखामय्यामाकृत्यां नाटकस्य कथावस्तुनो विभिन्ना भागाः प्रकटीकृताः। ते च सन्ति––प्रस्तावना, आरम्भिकी घटना, चरमसीमानं प्रति सङ्घर्षस्य वर्धनं, चरमसीमा, निश्चयः, अन्तिमघटना च ये क्रमशः अ, ब, स, द, ई, फ चेति सूचिताः। एभिः षड्भागैः नाट्य-कथावस्तुनो गतिः सततं वर्धमाना रेखामय्याऽऽकृत्या प्रदर्शिता। तद्वदेव, भारतीयनाट्य-शास्त्रोल्लिखिता मुख-प्रतिमुख-गर्भ–विमर्शोपसंहृतिनामानः पञ्च सन्धयोऽपि नाट्यवस्तुनो विविधा भागविशेषा एव सन्ति, यैर्नाटकस्य कथावस्तुनो विकासः क्रमशः सञ्जायते। तद्गति-रित्थं रेखाचित्रेऽस्मिन् प्रदर्शयितुं शक्यते––



अनया 'पिरामिड'––आकृतिरूपिण्या पाश्चात्यकल्पनया संस्कृतसन्धयः सम्यक् तोलयितुं शक्यन्ते, येन, नाट्यकथावस्तुसुलभतयाऽवबुध्येत। अतस्तेषां पाश्चात्यकल्पनेन सन्तोलनं विधातुं मया शोधपत्रेऽस्मिन् प्रयत्यते।

120. सीता शकुन्तलावासवदत्ताचरितालोचनम्

मिलन सेन, कलकत्ता

121. काव्यशास्त्रीय स्थायिभाव का मनोवैज्ञानिक स्वरूप-विश्लेषण

हरिदत्त शर्मा, इलाहाबाद

अनेक काव्यशास्त्रीय समीक्षकों ने पाश्चात्त्य मनोविज्ञान की इंस्टिक्ट, इमोशन, सेण्टी-मेण्ट आदि धारणाओं से संस्कृत काव्यशास्त्र के स्थायिभाव का साम्य स्थापित किया है। यद्यपि इन तीनों धारणाओं से स्थायिभाव के साम्य और वैषम्य दोनों के तत्त्व मिलते हैं तथा सभी से स्थायिभाव का आंशिक साम्य ही हो पाता है, फिर भी वह मनोवेग (Emotion) के निकट-तम प्रतीत होता है और मनोवेगों में भी स्वरूप, संख्या एवं नामावली आदि की दृष्टि से मौलिक मनोवेग (primary emotions) ही स्थायिभाव के समरूप हैं।

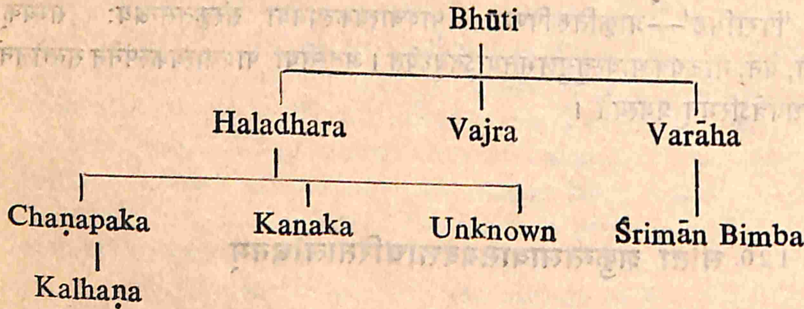
122. तद्राज तद्धित

नन्दकिशोर शर्मा मुजफ्फरपुर

123. CASTE AND PARENTAGE OF KALHAṆA

S. P. SHARMA, ALIGARH

Kalhaṇa the famous author of Rājataraṇgiṇī occupies a prominent place among the traditional historions of Sanskrit. But, even today, most of the scholars are quite ignorant about his caste and parentage. All Indian scholars have followed blindly the theories propounded by A. B. Keith and Stein. These scholars have proved him to be Brāhmaṇa. But Kalhaṇa was born in a family of Vaiśyas and belonged to Parihasapura. The pedigree of Kalhaṇa may be traced from his worthy work.



If this pedigree of Kalhaṇa is correct, then there is no doubt that he was vaiśya and not a brāhmaṇ.

124. चित्रकाव्यम्

अमीरचन्द्र शास्त्री, देहली

125. A CRITIQUE OF ĀCĀRYA BUDDHAGHOṢA'S PADYA-CŪḌĀMAṆI

DR. NIKHILESH SHASTRI, INDORE

It is known to many that Ācarya Buddhaghoṣa was a renowned writer in Pāli. Some of his works such as Visuddhimagga Atthasālini and others

are well known. But it is not known to many that he was a Classical writer in Sanskrit. His 'Padyacūḍāmaṇi', a Sanskrit Classic, narrates the story of Lord Buddha in an elegant style which serves as a model to many an ambitious poet.

The present article makes an extensive study of the 'Padyacūḍāmaṇi' and brings to light some of the finest aspects of this great work.

126. KUNTAKA'S PRAKARAṆAVAKROKTI

DR. G. H. TARLEKAR, DHULIA

After making clear the general nature of Vakratā, Kuntaka has given its six divisions. Out of these divisions, the Prakaraṇavakratā, with its varieties is considered in this paper.

Kuntaka has treated nine varieties of the Prakaraṇavakratā with illustrations.

In conclusion, the development of a play within a play from the idea of Nātyāyita given in the Nātyaśāstra is pointed out in brief.

127. THE NATURE OF AESTHETIC EXPERIENCE IN CREATIVE PROCESS *ACCORDING TO ABHINAVAGUPTA*

DR. K. D. TRIPATHI, VARANASI

Much has been said in propounding the theory of 'रस' analysing the aesthetic experience of a 'सहृदय'. It has been admitted that in explaining the distinctive feature of the view taken in 'रस' school, it is the 'सहृदय' who is more important. But what is the position of an artist or a poet? Does he experience the 'रस' in the process of creating his work of art?

There is a direct reference to it in the 'कारिका' and 'वृत्ति' of 'ध्वन्यालोक' and अभिनव's commentary लोचन thereon. अभिनव clearly takes the view that a poet experiences 'रस' and he give a spontneous expression to his feeling in the form of his poetry, for the utterance of personal would be quite different.

If we are not to admit रस experience in creative process, on what basis the experience of a poet and the experience of a layman, related to same event which evokes artistic experience in one and leaves a dump spectator the other, are distinct?

The paper attempts to find an answer to these questions in the light of the views of अभिनव and others.

128. दूतकाव्यसन्दर्भे विनोदमूलकदूतकाव्यानां विमर्शः

डॉ. रुद्रदेव त्रिपाठी, दिल्ली

अपूर्व एव कश्चन महिमा मेघदूतस्य संस्कृतसाहित्ये । अत एव तदनुकरण—तदनुरणन–तत्पादपूर्तिमूलकानि च सुबहून्यनुकरणानि समुपलभ्यन्ते । दूतकाव्यस्य विविधासु धारासु विप्रलम्भशृङ्गाररसवन्ति, कृष्णभक्तिमूलकानि, रामभक्तिरसितानि, जैनदेवताभक्तिभरितानि, गुरुभक्तियुक्तानि, दार्शनिकविचारपरिपोषकाणि, समस्यापूर्तिरूपाणि विनोदमूलकानि च यानि काव्यान्युपलभ्यन्ते, तेषु विनोदमूलकानां दूतकाव्यानां संख्याऽपि नास्ति न्यूना ।

भारतस्य प्रतिकोणं विजृम्भमाणा कालिदासभक्तिरेतादृशीणां धाराणां प्रेरयित्री सती वैनोदिकं जीवनं यापयतां विद्वत्तल्लजानां वाचां विलासेन सह समाजस्य न्यूनताया अकर्मण्यताया दोषाणामुद्घाटनाय सदाचार शिक्षा–समाजशिक्षाकर्तव्योद्बोधनादिकर्मणां सूचनाय च समुत्पन्ना विकसिता च । ईदृशेषु दूतकाव्येषु निम्नलिखितानां समावेशो भवति—

१. बकदूतम्— म. म. अजितनाथ न्यायरत्नम्
२. काकदूतम्— श्री गोपालशिरोमणिः
३. काकदूतम्— श्रीरामगोपाल महाशयः
४. मुद्गरदूतम्— म. म. श्रीरामावतार शर्माणः
५. वायसदूतम्— श्रीगुणात्रामहोदयः
६. श्येनदूतम्— बटुकावेरीवासि—श्रीनारायण शास्त्री
७. काकदूतम्— श्रीसहस्रबुद्धे महोदयः
८. विटदूतम्— विजगापट्टमस्थपुस्तकालयीयम्
९. शुनकदूतम्— श्री क. वे. कृष्णमूर्तिः
१०. कर्गजशरदूतम्— श्रीरवीन्द्रः कुलकर्णी

तथा च ११. कपोतदूतम्, १२. वायसदूतम्, १३. गर्दभदूतम् प्रभृतिदूतकाव्यानि सन्ति ।

एवमेव मेघदूत–पद्यान्यनुसृत्य स्वतन्त्ररूपेणापि कानिचित्पद्यानि विगीतिपूर्तिरूपेण विडम्बनाकाव्यरूपेण विद्वद्भिर्निर्मितानि सन्ति । भारतस्यान्यान्यभाषास्वपि तादृशदूतकाव्यानां भूयान् प्रचारश्च विद्यते ।

प्रस्तुते शोधनिबन्धे तेषां सर्वेषामपि विवेचनं क्रियेत तथा तत्र तत्र काव्येषु कानि तानि वैनोदिकानि तत्त्वानि यानि संस्कृतसाहित्यस्य हास्यरसधारां परिपोषयन्तीति ! यथायथं विमृश्येत ।

129. आचार्य शंकर के जीवन पर कतिपय अल्पज्ञात तथा अप्रकाशित काव्य एवं उनसे प्राप्त नया प्रकाश

कुमारी अजिता त्रिवेदी, उज्जैन

अद्वैत वेदान्त के प्रवर्तक, प्रस्थानत्रयी के भाष्यकार आचार्य शंकर के जीवन पर अनेक

काव्य गीर्वाण वाणी में निबद्ध हैं। ये काव्य प्रायः "शंकर विजय" या "आचार्यचरितम्" के नाम से जाने जाते हैं। इनमें से कुछ काव्य तो प्रसिद्ध भी हैं और प्रकाशित भी—जिनके रचयिता हैं माधवाचार्य, व्यासाचल, चिद्विलास, अनन्तानन्दगिरि, गोविन्दनाथ तथा सदानन्द। किन्तु इन प्रकाशित-प्रसिद्ध काव्यों के अतिरिक्त अनेक अन्यान्य शंकरविजय काव्य भारत के विभिन्न प्रदेशों में भिन्न-भिन्न ग्रन्थालयों में प्रसिद्धि एवं प्रकाशन से अछूते उपेक्षित-से उपलब्ध होते हैं।

प्रस्तुत शोधपत्र का प्रयोजन इन्हीं अल्पज्ञात एवं अप्रकाशित ग्रन्थों का संक्षिप्त विवरण, साथ ही उनमें निहित उन विशिष्ट अंशों का विवरण भी है, जिनसे आचार्य शंकर के जीवन पर नया प्रकाश प्राप्त होता हो।

130. आचार्य शंकर की जीवन-चरित्र सामग्री में प्राचीन काव्यद्वय की प्रामाणिकता की समस्या

कुमारी अजिता त्रिवेदी, उज्जैन

विश्व की महान् विभूतियों में से एक, भारत के युगपुरुष आचार्य शंकर के जीवन पर प्राचीन एवं अर्वाचीन अनेक कवियों ने संस्कृत काव्यों की रचना की। इनमें से कुछ काव्य आज प्रकाशित हो चुके हैं, कुछ पाण्डुलिपि की अवस्था में अप्रकाशित ही पड़े हैं, कुछ काव्यों के केवल उद्धरण ही उपलब्ध होते हैं तो कुछ नाम मात्र शेष रह गये हैं।

समय समय पर लिखे गये इन काव्यों में चित्सुखाचार्य कृत "बृहच्छङ्करविजय" तथा आनन्दगिरि प्रणीत "प्राचीन शङ्करविजय" प्राचीनतम काव्य माने जाते हैं। ये दोनों ही काव्य आज अनुपलब्ध हैं, यद्यपि इनके कुछ उद्धरण एवं उन पर आधारित विवरण के रूप में कुछ अंश विश्रृङ्खल अवस्था में यत्र तत्र बिखरे हुए मिलते हैं।

इन्हीं अंशों का आलोचनात्मक अध्ययन एवं इसके आलोक में इन तीनों काव्यों की प्रामाणिकता की चर्चा, प्रस्तुत शोधपत्र का विषय है।

131. COMMON APPEAL OF A DRAMATIC PERFORMANCE AND THE NAṬYA-ŚĀSTRA OF BHARATA

............?

The problem of explaining the reason which transformed a heterogenous mass of spectators into a corporate audience must have presented itself to the critics and observers of the performance soon after the origin of the Indian stage. We can safely imagine that various solutions must have been offered but the one that has come down to us through a process of literary transmission was orginated by Śrī Abhinavaguptācarya, known

to us as the earliest commentator on the Nātya-Śāstra. He affirmed that it was the Sādhāraṇī-bhāva or the generalization of spectators that formed them into one audience. Unfortunately, we do not find any genuine attempt, on the part of the upholders of the doctrine, to define or analyse the nature of the generalized or Sādhāraṇīkṛta state of the individual. They have invariably taken recourse to an analogical thinking for the purpose of defining it. The entire attempt has been like that of the Western psychologist, William McDougall (died:1938) who sought to explain the phenomenon of 'general agreement' among the members of a group by positing the existence of a mythical Group Mind, which had its sway upon the psychological thinkers for some time till it was not discovered to be a piece of extravagant thinking. It is now incumbent upon us to re-examine our own theory of SādhāraṇīKaraṇa to make sure if we have not fallen victim to a similar act of extravagant thinking.

D-DRAVIDIC STUDIES SECTION

11. BIOGRAPHY IN TAMIL LITERATURE

S. M. L. Lakshmanan Chettiar, Narkuppai, (Tamilnadu)

Introduction:

People's interest in other people is insatiable. Biography satisfies this interest and provides facts about great men in an impressive manner.

The paper discusses Biographies in Tamil under the following heads:—

1. Biography in early Tamil Literature
2. Diaries
3. Autobiographies
4. Biographical Dictionaries
5. Modern Biographies
   (a) Religious Biographies
   (b) Biographies of Scholars
   (c) Biographies of Men of Letters
   (d) Historical Biographies
   (e) Gandhian Biographies
   (f) Biographies of Statesman and Politicians
   (g) Biographies of Administrators
   (h) Biographies of Political Thinkers
   (i) Biographies of Humanitarians, Scientists and Public Benefactors

(j) Family Biographies

6. Translations.

Conclusion:

Biography is a field of Tamil writing which has made considerable progress. It is hoped that future biographers will add a brief chronology as a tail-end to their works.

12. THE ROLE OF METATHESIS IN DRAVIDIAN LANGUAGES

DR. M. ISRAEL, MADURAI.

In this paper an attempt is made to describe the place of metathesis in Dravidian languages. First of all, the distribution of the process in various Dravidian languages is enumerated and then its influence on the phonemic structure of different Dravidian languages is also described.

In the common Dravidian etyma the retroflex and alveolar except nasals (ṭ, ḷ, l, *ṯ*, l, r) do not occur in the initial position. In the same way the occurrence of consonant clausters in the initial position is also not a common Dravidian feature. Hence it is not possible to reconstruct the initial retroflex and alveolar consonants as well as initial consonant clusters to PDr. But as a result of metathesis in some languages the non-initial consonants are shifted to the initial position and the initial consonant clusters are also formed. The phonemes involved in the process in different languages and the changes involved in the phonemes are also described.

When the consonants are displaced, the adjacent vowels also get shifted. In addition to the vowel shift metathesis is attended by the contraction of vowels in many cases and also occasionally by a loss of vowel in the derivative syllable . These features are also described.

Finally an attempt is made to enumerate the different stages of the development of the process to trace the history of metathesis in Dravidian languages.

13. CONCEPTION OF 'GOD AS FRIEND' IN SUNDARAR AND SURDAS

DR. S. SHANKAR RAJU NAIDU, MADRAS

H—HISTORY SECTION

39. LABOUR AND WAGES IN ANCIENT INDIA

DR. P. D. AGNIHOTRI, BHOPAL

The master who purchased labour was called *Ārya.* One who purchased the individual's labour for a fixed period by paying a fixed sum of money was called *Avakretā* and this process of purchase was termed *Parikrayaṇa* The labourers were appointed for one or two years or for a longer period on a hundred, five hundred or one thousand *kārṣāapaṇas.* This was a type of contract, and not purchase.

Categories of labourers:—The labourers can be classified on the basis of service and remuneration. Their several names occur in the great commentary, of Patañjali viz: *Karmakara, Bhṛtaka, Parikrīta, Bhṛtya, Prasādhaka Dāsa* and *Bhāktika.* The work of appointing a labourer was called *Upanayana-Karma* which signified 'to bring someone nearby offering remuneration.' Another name of remuneration was *Bhṛti.*

Rates of Remuneration:—Karmakaras got fixed remuneration. The practice was to pay one quarter Kārṣāpaṇa as remuneration. Normally the Karmakara received seven and a half Kārṣāpaṇas as monthly remuneration. Bhṛtaka and Bhṛtya were practically anonymous. It was considered the duty of the master to arrange for the subsistence of the Karmakara. That's why भृत्य was also called Bharaṇīya.

The normal rate of the remuneration was called Pādika. Sometimes the monthly wages were five, sometimes six and sometimes even ten Kārṣāpaṇa. The names of Karmakaras also came into practice according to their monthly remuneration. Dāsas were supposed to be present in the service of the master all day and night. Their daily wages were not fixed. There were also female servants and their offspring were called *Dāsera.* Licentiousness towards the Dāsī has been referred to twice; although it was considered an indecent behaviour.

The Prasādhakas attended to the bodily needs of the Master. Their works were shampooing, bathing and massaging. *Chatradhara* bore the umbrellas of the kings or the wealthy people.

The Nomenclature of Labourers:—Those receiving five, six or ten Kārṣāpaṇas were called *Pañcaka Saptaka, Daśaka.* Besides this, they were also styled on the basis of the period for which they were employed.

The yearly Karmakara worked from Āṣāḍha to the end of Jyeṣṭha, whereas the Sāṁvatsarika *Karmakara* was employed from Caitra to Phālguna,

Śītakas and Uṣṇakas: Some karmakaras did not pay attention to their work and tried to cheat the master. The Karmakaras of this sort were called Lālāṭika. In the same way some people worked very slowly and finished a day's joy in two days. Such labourers were styled *Śītakas*.

And they were called Vrata who, without undergoing any labour, took away property. They led a nomadic life. Neither they had fixed settlement nor did they have secure ways of livelihood.

40. IDOL AND IDOL WORSHIP IN ANCIENT INDIA

DR. P. D. AGNIHOTRI, BHOPAL

The Arcā and the Pratikṛti—Patañjali has termed the ordinary images as "*Pratikṛti*", and the images meant for worship as "*arcā*". The *Pratikṛti* of a horse was named "Asvaka." A "ka" was usually added to denote the pratikṛti of some object.

The pratikṛtis were also made use of in drawings and on flags. The Kāśikākāra has mentioned the pictures of heroes like Arjuna, Duryodhana etc. as well as the Dhvajapratikṛitis of the monkey, the lion and Garuḍa.

Salable and non-salable arcās—The *arcās* were meant for worship. They were installed in temples or places of public importance. Some people earned their livelihood through these *arcās*. The idols of the deities were carried from home to home and the offerings were collected. Secondly, the idols were placed by some people in their homes and they lived on the offerings made there by the devotees. The *arcā* of a particular deity was called after his name, i.e. an idol (meant for worship) of Śiva, was also called Śiva.

In the other group come those *arcās* which were only meant for personal worship.

In the third category, come those images, which were not to be worshipped, but were made for business purposes—they were sold. The Mauryan Kings, got made the images of different deities in abundance and started their sale in the markets. A salable image of Śiva, Viśākhā or Skanda was called Śivaka, Viśākhaka and Skandaka respectively.

The Bhāṣyakāra has mentioned only the *arcās* of Śiva, Skanda and Viśākhā. It cannot be said with certainty, which other images were worshipped. Patañjali has described Skanda and Viśakha as a very popular pair. Images of these two deities were worshipped in pairs, as well. It may also be possible that their idols were cast together. The same can be said regarding Śiva and Vaiśravaṇa. Worship of Śiva was not popular. The devotees of Śiva had an independant sect of their own called the *Śivabhā-*

gavata. The Triśūla was used by the worshipers as a symbol of Śiva. The Bhāṣya has called it the *Ayaḥ-śūla*.

The idols of Kaśyapa were also worshipped. The idol of Kaśyapa, like that of Śiva was a means of living for the priests. Kaśyapa is a name of Varuṇa and Viṣṇu as well.

Dhanapati, Rāma and Keśava—In the days of Patañjali Dhanapati and Vaiśravaṇa were also worshipped. The worship of Rāma and Keśava was also popular. Paraśurāma is not mentioned in any other context in the Bhāṣya. In the age of Patañjali Kṛṣṇa was supposed to possess godly qualities.

Temples of Gods—The places where the idols for worship were installed, are called Prāsāda. We do not come across words like Mandir or Pratiṣṭhān meaning a temple. There is one instance only where the word Prāsāda is used for a temple.

Devamaha—Festivals related to different deities were celebrated. These celebrations were called *'Mahas'*, and the congregation gathered on such occasions, was called *'Saṁsad'*. The Bhāṣyakāra has also referred to the *mahas* related to Indra and *Gaṅgā*. These *mahas* were also termed as Kṛtyas.'

41. कोरकू जनजाति का राजनीतिक संगठन

एन. आर. चवरे, उज्जैन

42. प्राचीन भारत में नियोग प्रथा

प्रीतिप्रभा गोयल, जोधपुर

विवाह के प्रमुखतम प्रयोजन–सन्तति–को पूर्ण करने की दृष्टि से ही नियोग का उद्भव हुआ। वेदों के समय में इस प्रथा के प्रचलन के सम्बन्ध में विद्वानों की परस्पर विपरीत धारणाएँ हैं। ब्राह्मणग्रन्थों एवं गृह्यसूत्रों के समय में भी नियोग के प्रचलन अथवा अप्रचलन के पुष्ट प्रमाण नहीं मिलते, किन्तु यह निश्चित है कि महाभारत, धर्मसूत्रों एवं स्मृतियों के समय में नियोग का पर्याप्त प्रचलन था। समस्त कुरुवंश ही नियोग प्रथा का चरम ऋणी है। यह हो सकता है कि अपनी संस्कृति एवं सभ्यता का पर्याप्त विस्तार करके क्षत्रिय गण विलासादि में प्रवृत्त हो गए हों और फलतः वे शीघ्र ही मरने लगे अथवा रोगग्रसित हुए हों। अतः वंश को लुप्त होने से बचाने के लिए नियोग का अवलम्ब लिया गया।

पुत्रहीन पति के आध्यात्मिक लाभ, परिवार की सम्पत्तिरूपिणी वधू को घर में ही बनाए रखना, नपुंसक पति की अतृप्त पत्नी की कामेच्छा को तृप्त करना और इस प्रकार उसे व्यभि-

चारिणी होने से बचाना, विधवा को भी पुत्र प्राप्त होने के कारण आर्थिक दृष्टि से परावलम्बी न रहना, कुलपरम्परा और रक्तशुद्धि बनाए रखना—ये सारे कारण ही नियोग के उद्भव के मूल में रहे होंगे।

नियोग सम्पन्न कराने के लिए स्त्री का देवर, सपिण्ड, सगोत्र अथवा सप्रवर व्यक्ति एवं ब्राह्मण उपयुक्त व्यक्ति कहे गए। सूत्रों एवं स्मृतियों में ब्राह्मण को स्त्री के लिए नियुक्त किये जाने के कम ही स्वर मिलते हैं किन्तु महाभारत के कुछ नियोग-प्रसंगों में ब्राह्मण नियुक्त हुए हैं। ऐसा लगता है कि समाज पर ब्राह्मणों का प्रभाव और नियंत्रण जैसे जैसे बढ़ता गया, वैसे वैसे ब्राह्मण को नियोग के लिए आमंत्रित करना उत्तम माना जाने लगा।

नियोग की यह प्रथा कहीं व्यभिचार में न परिवर्तित हो जाए, इस दृष्टि से नियोग के लिए अनेकानेक नियम बनाए गए। इन नियमों का पालन न होने पर स्त्री पुरुष दोनों ही पतित माने जाते थे और उत्पन्न पुत्र भी सम्पत्ति से वंचित हो जाता था।

43. ŚRĪ ŚAṄKARĀCĀRYA

M. C. KRISHNASWAMY IYENGAR, BANGALORE

This paper deals with various topics connected with Ujjain, Śrī Ādi-Śaṅkarācārya, Śrī Govinda Bhagavatpāda, the famous Maṇḍana Miśra (ruler of a state in N. India), Śrī Śaṅkara's Parama Guru Śrī Gauḍa Pāda Cārya by whose order Śrī Śaṅkara wrote a bhāṣya on Gauḍapāda Kārikās and various other commentaries as well as with Kumārila Bhaṭṭa and his Guru Jaina Mahāvīra. Lastly it deals with the life sketch of the above distinguished personages chronologically, giving completely the one on *Śrī Śaṅkarācārya*, his life, works and other matters.

44. GROWTH AND DEVELOPMENT OF UJJAIN

DR. S. D. MISRA, UJJAIN

Literature to Ujjain is *ad-nauseum* rudimentary researches have chewed its cud over and again but inter-disciplinary approach is most conspicuous by its absence, synthesis is hard to find, analysis is non-existent and lastly the handmaids of history and geography have been kept apart, rather painfully.

Further, if geography be history set into motion, an urban example would best illustrate our purpose. The handwriting of history on the rural landscape is obliterated by the erosion of times while in an urban landscape the scene is static—only an urban centre is shock-resistant whose shambles could be dug out by posterity at a Kaytha.

There is no *ism* in Ujjain and it is 'an epitome of Indian Urbanism'—even the Mālwi language has four distinct dialects. Thus, 'Unity in diversity' is the keynote. The pointer is still at the temple of Mahakal in the Centre of the loop of the Kshipra and the outer fringes of the loop have a nylon factory, a Chambal Hydel Grid, a University—still beyond is the pipe factory. The theme of this paper is to find Unity in the sounds that echo out of the Conchs at Mahakal, a diesel engine at the station and a blast furnace at the Martin Burn; for after all India's past and present hug together—the *Old* temples giving place to the *New*.

45. NEW LIGHT ON THE CONSTITUTION OF TEMPLE COUNCILS AND TRADE CORPORATIONS IN SOUTH INDIA

M. G. S. Narayanan, Calicut

46. NEW LIGHT ON ORIGIN OF HOLKARS

Vijay Rajopadhyay, Indore

Some Historians have shown the genealogy of Holkars upto one Gopalji whose descendant was the great warrior Malhar Rao. But, history is silent on the genealogy of the pre-Gopalji period.

A manuscript written in Marathi dated Saṁvat Caitra, 1934 is found in the records of Shri Rajopadhyaya of Indore. It throws a fresh light on the genealogy of Holkars. The manuscript is prepared after consulting the following genealogical documents in Saṁvat 1934:—

(i) The genealogy found in Holkar family records,

(ii) One, which was placed in Sitamau at Lalji, son of Dhanaji Guru's house, and

(iii) one, that was preserved in Rajopadhyay's old records in Indore.

The paper discusses the detailed contents and historical importance of this MS. For the first time we learn from this manuscript the genealogy of Holkars from Dhanaji to Malhar Rao and from Malhar Rao to Tukoji II, in whose period the manuscript was written. The genealogies given by Mr. Barve and others start from Gopalji, but in the list of names in the manuscript, Gopalji is 15th in number. It is also to be noted that after Gopalji all the names given in the manuscript tally with those shown by the historians of Holkars.

47. ब्रायन हौटन हौडसन–भारतीय की वाङमय को देन

शारदादेवी, भागलपुर

उन्नीसवीं शताब्दी के पूर्वार्ध में ऑक्सफोर्ड और पेरिस के विश्वविद्यालयों के प्राच्य-विभागों में तथा इण्डिया ऑफिस लाइब्रेरी और रायल एशियाटिक सोसायटी के पुस्तकालयों में बौद्धधर्म से सम्बन्धित हस्तलिखित ग्रन्थों का समावेश ब्रायन हौटन हौडसन के अथक परिश्रम के फलस्वरूप ही सम्भव हो सका। फ्रान्स के प्रोफेसर बनौंफ और अंग्रेज विद्वान् अलबर्ट वैब ने हौडसन के द्वारा लिखित एवं प्रकाशित निबन्धों पर विचार करते हुए कहा कि हौडसन के सौजन्य से ही बौद्ध साहित्य के प्रति यूरोप के विद्वानों की जिज्ञासा जगी और अनुसंधान का पथ प्रशस्त हो सका।

सन् १८१८ में ही हौडसन केप ऑफ गुड होप के मार्ग से कलकत्ता पहुँचे। इनकी प्रथम नियुक्ति कुमाऊं के कमिश्नर के सहायक के पद पर हुई। पहाड़ी जातियों के सम्पर्क में आने के कारण इन्होंने वहाँ की बोलियों को सीखा। इस पद पर वे सन् १८२३ तक रहे। सन् १८२४ में हौडसन नेपाल के ब्रिटिश दूतावास में सहायक रेजिडेन्ट के रूप में नियुक्त हुए। पहाड़ी प्रदेश की जनता के सम्पर्क में वे बड़े स्वाभाविक रूप में आए। वे घुड़सवारी करते और साधारण से साधारण नेपाली से बड़े प्रेमपूर्वक उसी की भाषा के माध्यम से विचार-विनिमय करते। उनके सुख-दुःख पूछते। २१ जनवरी, १८३३ में हौडसन रेजिडेन्ट बनाए गए। सन् १८२४ से १८४३ तक ये इस पद पर आसीन रहे।

भारतीय वाङमय को हौडसन की देन तीन प्रकार से उपलब्ध हुई—हस्तलिखित ग्रन्थों के वृहत् संकलन के रूप में, प्राचीन ग्रन्थों के एकत्रीकरण के रूप में तथा प्रादेशिक भाषाओं में धार्मिक पुस्तिकाओं के प्रचार के रूप में।

प्रो. बनौंफ के अनुसार, हौडसन बौद्धधर्म का सबसे बड़ा अध्येता था जिसने संस्कृत एवं पाली के हस्तलिखित ग्रन्थों का संकलन लगन से किया और उन्हें अपने समय के निम्न ६ प्रसिद्ध पुस्तकालयों को अर्पित किया:—

१—बंगाल ऐशियाटिक सोसायटी	९४
२—फोर्ट विलियम कॉलेज का पुस्तकालय	६६
३—लन्दन की रॉयल एशियाटिक सोसायटी	७९
४—इन्डिया ऑफिस लाइब्रेरी	३६०
५—पेरिस की एशियाटिक सोसायटी लाइब्रेरी	१४७
६—बोडलियन लाइब्रेरी, ऑक्सफोर्ड	७

उपर्युक्त हस्तलिखित ग्रन्थों में से एक विशेष उल्लेखनीय है जो पेरिस की एशियाटिक सोसायटी को भेजा गया था। यह पाण्डुलिपि सन् १०७१ की है। ग्रन्थ का नाम है—"अष्ट-सहस्त्रीका प्रज्ञापारमिता।"

हौडसन की प्रकाशित पुस्तकें तथा पाण्डुलिपियां:–

१—भारतीय जनता के लिए राष्ट्रीय शिक्षाविषयक लेख जिसका शीर्षक था:—
"Pre-eminence of the Vernaculars"—Serampore, 1836, A. D.

२—हौडसन द्वारा लिखे गए अनेक निबन्ध—जो नेपाल की भाषा, बोलियाँ, धर्म और साहित्य विषयक थे ।

३—"नेपाल का इतिहास" की पाण्डुलिपि सन् १८३४ में इण्डिया ऑफिस के पुस्तकालय को अर्पित की गई ।

४—कंसवध पर आधारित एक हिन्दू-नाटक "कृष्णचरितोपाख्याननाटकम्" जिसका अभिनय ब्रिटिश दूतावास के समक्ष प्रस्तुत किया गया था ।

५—नागरी, फारसी और अंग्रेजी भाषाओं में विभिन्न यात्रा-विवरण ।

६—वंशावली—जिनकी पाण्डुलिपि संख्या २३ है ।

"नेपाल का इतिहास" विषयक मौलिक सामग्री जो इन्डिया ऑफिस के पुस्तकालय में आज भी सुरक्षित है ।

48. AŚOKAN CONTEMPORARIES

DR. D. S. TRIVEDA, AURANGABAD, GAYA

Aśoka Maurya is alleged to have sent his ambassadors to the five Greek kings—Ptolmey, Antiochus, Antigonas, Magas and Alexander. Their dates are fixed in the history of Western Asia. Their common date is 256 B.C. and hence the date of Aśoka's accession is placed in 269 (256+13) B. C.

But there is no mention in any history of those countries that they received any embassy from Aśoka, it is doubtful if they are names of any king at all. Besides, the Greeks were too civilised and hence they were not prepared to learn from a barbarian king.

Aśoka names the twenty-four kingdoms where he sent his emissaries to preach the Duty. He would not adopt two standards to judge his contemporaries. So it may be assumed that they are either all the names of kings or kingdoms. Some of them are still the names of kingdoms and hence it may be safely concluded that they are no ames names of kings but kingdoms only. Besides, these socalled kings had no high reputation in their countries to merit consideration. Aśoka ruled from 1474 B.C. to 1438 B.C. There were no such Greek kings at that time and hence it is concluded that there are no names of any foreign kings in his Rock Edict XIII.

49. होल्कर राज्य के कुछ अप्रकाशित (धार्मिक) पत्र

शिवनारायण यादव, इन्दौर

जूनी इन्दौर स्थित गणपति मंदिर के पुजारी श्री भालचन्द्र पाठक के दफ्तर से कुछ

अप्रकाशित पत्र प्राप्त हुए हैं। उनमें से १० महत्त्वपूर्ण पत्रों को पहली बार प्रकाश में लाने का प्रयास
इस लेख में किया गया है। इन पत्रों से होल्करों द्वारा विद्वान् पंडितों को संरक्षण, उनकी रक्षा,
तत्कालीन धार्मिक एवं सामाजिक दशा आदि का रोचक विवरण प्राप्त होता है। होल्करों के
द्वारा श्री पाठक के पूर्वजों को जो भूमि दान दिया गया उसका उल्लेख भी इन पत्रों में है। इन
पत्रों में प्राचीनतम पत्र सूबेदार मल्हारराव होल्कर द्वारा प्रदत्त पत्र है जो बुधवार, दिसम्बर ५,
१७५९ ई. को दिया गया था। अन्तिम पत्र महाराजा तुकोजीराव होल्कर (द्वितीय) द्वारा
२६ जुलाई १८५६ ई. को प्रसारित किया गया है। इन पत्रों में क्रमशः सूबेदार मल्हारराव का
१, द्वारकाबाई होल्कर १, मालेराव २, अहिल्याबाई २, तुकोजीराव होल्कर प्रथम १, तुकोजी-
राव होल्कर (द्वितीय) १ व २ अन्य राजकीय आदेश-पत्र हैं।

इन पत्रों के प्रकाशन से तत्कालीन होल्कर राज्य की सामाजिक एवं धार्मिक दशा का
उचित मूल्यांकन करने में सहायता प्राप्त होगी। इन पत्रों में तिथियों हेतु अंकों का प्रयोग नहीं
किया गया है। अंकों में तिथि लिखने की अपेक्षा फारसी शब्दों में तिथियाँ लिखी गई हैं जो इन
पत्रों की अपनी निजी विशेषता है। सभी पत्र मोड़ी लिपि में लिखे गए हैं। इन पत्रों में फारसी,
उर्दू तथा मराठी शब्दों का मिश्रण है। साथ ही इन पत्रों में (केवल १ पत्र को छोड़कर) शाहूर
सन् का प्रयोग किया गया है।

50. THE PRE-ARYAN DRAMATIC TRADITION IN PUNJAB

.........(?)

About forty five years back no one could have imagined that the pre-Aryan people of the Punjab and Sind could have played an important role in the evolution of Indian culture. The archaeological, anthropological, ethnological and linguistic evidences resulting from the excavations of Harappa and Mohenjo-Daro have changed the outlook of the whole problem. Previously the history of the Indian drama used to begin with the dialogue of the Ṛgveda, now it goes some three thousand years back of Christian era.

The starting point of our enquiry is to first examine the broad and basic question, whether the Aryans or their predecessors the Harappans were originators of Indian drama. The assumption has received a strong support from the eminent archaeologists and historians, who have proved beyond doubt that the pre-Aryan inhabitants of Sindhu Valley were far advanced in cultural pursuits than the Indo-Aryan at the time of their arrival in the Punjab. The Harappan civilization was urban, peaceful and commercial which was most congenial for the development of the art of dance and drama. The assumption receives solid support from the fact that the most popular Hindu deity Śiva, plays the most important role in connection with drama and has been proved a pre-Aryan deity in origin.

It can be safely said that the discovery of the Harappan culture has thrown a challenge to the earlier concepts of the origin of Indian drama and has given a definite set back to all the previous theories.

As to the evidence of the existence of dramatic tradition in the Punjab, the dancing poses of some finds excavated from Harappa and Mohenjo-Daro, it is fairly certain that the people had attained maturity in the art of dance. It is universally admitted that Dance is mother of dramatic art. The archaeological evidence of masks, found from the excavation of Mohenjo-Daro further ascertains the prevalence of dramatic performances among the pre-Aryan people. There is another important archaeological evidence of Ritual drama called Bult Grappling sports prevalent in the Sindhu Valley. The prevalence of puppet theatre in Sindhu valley is another evidence in support of our thesis. In the Punjab the puppet play is still called Puttali da Khel.

A common primitive dramatic tradition among the 'Chamars' (Leather workers) of the Punjab is called 'Sal' which is still prevalent in the state. The close scrutiny of this ritual shows that it is evidently a relic of the remotest past. The affinity of the 'Sal' with that of Bhagavati drama of the South has been established. An intensive study of the varieties of Bhagavati drama throws a flood of light on the possible dramatic tradition in the pre-Aryan Punjab. It is further assumed that the matriarchal system of Pre-Aryan society encouraged the pursuits of dance, drama and music, where men and women were free to contribute to their growth.

IL—INDIAN LINGUISTIC SECTION

28. INFLUENCE OF PERSIAN ON HINDI LANGUAGE AND LITERATURE

MOHAMMED AZAM, AHMEDNAGAR

29. THE ABLATIVE ENDINGS IN NEPALI AND BENGALI

BIDYANAND, PATNA

There are striking similarity between some of the case endings in Nepali and Bengali. Ablative case-endings in the two languages can be taken as an illustration. The phonetic changes have obscured the case-endings so much that it becomes often difficult to recognise that these forms have

developed from a common source. However, such case-endings provide an interesting study as they unmistakably point to common origin of these languages. The different phonetic developments in these languages is due to the influence of the substratum.

30. A REVOLUTIONARY AND YET, A VERY NECESSARY REFORM IN THE DEVANAGARI SCRIPT

L. M. CHAKRADEO, AND MRS. MALATI L. CHAKRADEO, BOMBAY

We say that the vertical line of the short 'इ' is absolutely redundant and un-necessary and the cap alone is absolutely enough as the sign of the Hṛsava 'इ'. We therefore propose that the vertical line be entirely dropped as a part of the sign for the short 'इ' and the cap alone adopted as the required sign. The position of the cap should, as before, be on the left of the vertical line representing the 'अ' कार of the consonent, the width of the cap, however, *need no longer* vary according to the number of consonents forming a conjunct. Consonent it can be standardised to be of one uniform width, say, of the width of the consonent 'प' or 'व'.

The advantages we claim for this *new sign for* इ are—

1. the unscientific vāmagāmitva of the Devanagari script completely vanishes.

2. the overall width of the *letter* with the ईकार is reduced.

3. the '*cap*' can be of one standard width giving a proper balance to the letters.

ति, स्ति, स्न्ति, स्न्ति—Orthodox

ते, स्ते, स्न्ते स्न्ते—Our new way

4. it does not conflict with the sign of any other vowel or of any other nature. and

5. removes one problem of the type-writer manufacturer and of the typist.

31. THE ĀYATAM PROBLEM—A RE-EXAMINATION

A. CHANDRASEKHAR, DELHI.

This paper re-examines the nature and phonemic status of Tamil *āytam* in the light of the recent writings and researches on the subject. The author's earlier conclusion that it was only a prosodic feature of Old (literary) Tamil in confirmed as a result of the re-examination.

32. THE INFLUENCE OF ANALOGY IN PALI

Dr. Madhusudan Mallik, Bolpur (W.B.)

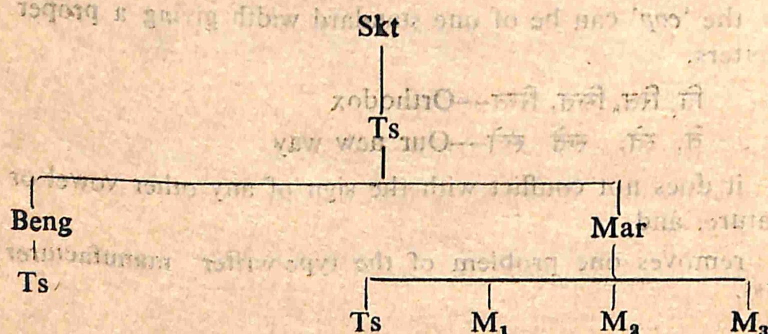
Analogy is a great factor in the development of languages. In the evolution of the Pali language, the contributions made by Analogy is of no means importance. In all departments of the Pali language, Analogy has made its influence felt. In the domain of morphology, Analogy is the supreme determiner.

Sporadic examples of analogy have been given by scholars working in the field of Pali linguistics. It is Geiger who of all others for the first time has given more thoughts to its consideration and has quoted many examples in his Pali Language and Literature. In the present paper I shall try to synthesise the results adding instances not offered by others.

33. ON SEMANTIC ASPECT OF A FEW *TATSAMA*-WORDS IN BENGALI AND MARATHI

Ku. Shalini Mehendale, Poona

Some fifteen *tatsama*-words are taken into account for the sample-study. The following diagram presents the out-line of such a study.



where, Skt—Sanskrit, Ts—*Tatsama* (meaning), Beng—Bengali, Mar—Marathi, M_1—Partially different meaning, M_2—Totally different meaning, M_3—Vertically opposit meaning.

34. A HISTORICAL NOTE ON THE ACCUSATIVE PLURAL SUFFIX *-NTI*/*-NTA* IN ORIYA

SMT. HARIPRIYA MISRA, VARANASI

The accusative plural suffix-*nti* is rarely attested in Old Oriya documents. But there is no trace of *-nta* suffix in Old Oriya. In Early Middle literature the suffix -nta has become almost a normal accusative plural suffix just like *ṅku*, *ṅki* etc. But *-nti* is comparatively rare even in Early Middle texts. In Modern Oriya documents the use of this suffix has become obsolete. Few illustrations may be cited eg. Inscription : Samastanti thoi dele, Mahabharata of Sāraḷādāsa : duhinti, sabunti, putranta, badhūnta, rājāmānanta, pāñcanta Dāṇḍi Rāmāyaṇa of Baḷarāmadāsa : sabunti, puṣpanta, caudanta, asuranta etc.

The history of this suffix *-nti*/*-nta* may be traced back as follows. Since the suffix *-nti* is attested in Old Oriya documents (ie. in Inscriptions) and there is no trace of *-nti* suffix in Old Oriya, it seems that the formation of *-nti* is earlier than *-nta*. *-nti* may be derived from OIA-antikam and later on *nti*>*nta* due to influence of -anta, -manta, vanta etc.

35. REDUPLICATIVE FORMS IN MIDDLE TELUGU

AYYAGARI NARASIMHA MURTY, VIJAYAWADA

The principle of reduplication is quite a familiar phenomenon in Telugu. It is called Āmreḍitamu. In Sanskrit it is known as āmreḍita. It is defined thus: Āmreḍitam dvistriruktam. "dviruktasya param rūpam āmreḍita samjnām syāt"

The occasion for this reduplication or reiteration comes in when some body like a theif is to be threaten. This process of reduplication, however consists in repetition. Āmreḍita grahṇam dviruktopalakṣṇam.

Āmreḍitamu is the same word repeated immediately after it. When a word is repeated twice or thrice, either of them or the whole may be called āmreḍitamu.

According to Pāṇini the reduplicative word is called āmreḍitamu. Since āmreḍita examples having three repetitions are not known Ahōbalapathi considers that the repeated word is āmreḍita. Contrary to this, examples are known in literature with a third repetition.

The paper discusses at length different kinds of repetitions in Telugu and concludes that the phenomenon of reduplication is found in

all parts of speech, i.e., nouns, pronouns, verbs, adjectives, adverbs and interjection.

36. RECONSTRUCTION OF THE LOST WORDS IN SANSKRIT

L. SATAPATHY SHARMA, BARIPADA

Sanskrit is changing from age to age like other languages. The present sanskrit words are therefore changed forms of the early Sanskrit.

Sanskrit is a member of the Indo-European family. If we select some Sanskrit words of common use and do not find it much similar to the parallel words in the other languages of the Indo-European family, we can reconstruct the original Sanskrit word with the help of philology.

If Sanskrit 'विंशति' is not similar to the English word 'twenty' or German word 'Zwanzig' because of the different nature of their initial sound, it is better to reconstruct the Sanskrit original of विंशति as द्विदशत्, द्विदशति, or द्विदशतयी and get the problem solved than to reconstruct a word in the language called Primitive Indo-European. यास्क and पतंजलि recognise द्विदशत् and Monier Williams द्विदशति to be the original Sanskrit. I suppose द्विदशतयी to be an alternative to these forms. The words so reconstructed can give similarity to final sound in and dental initial. As to the dento-labial or its Cognate initials in some other parallel forms like Sanskrit विंशति and Latin 'Viginty', it can be said that after droppage of द् this form can be similarised. वासर from द्विसर as derived by यास्क has the same footing. Dropping of the initial द् in a joint sound is approved in Prakrits. (Compare Sanskrit द्वादश > Prakrit बारह) as well as Old Iranian languages (as in Sanskrit द्वितीय–Old Persian 'Bithya'. In words like diarchy and diphthong and like bicycle, bilingual used in English one can see that the Sanskrit द्वि is splitup into two forms di and bi and comes down to the English language. These two are formed according to the droppage of d or v of the different speaking groups. A third aspect of retaining both the sounds or their cognate sounds, can also be seen in English "two" twin, twice" and Oriya दुइ, द्वि.

To similarise Sanskrit व्याघ्र with English 'tiger', one can reconstruct the origin of द्वयाघ्र. The meaning of द्वयाघ्र is one with double smelling capacity. Later on, when it becomes व्याघ्र, the meaning is "one having special smelling capacity", both the meanings are almost equal.

Sanskrit छाया can be reconstructed to छादिता through छाइआ in order to similarise it with the English word shade having dental sound.

English nest can find similarily if Sanskrit निषत् is reconstructed which means 'a place of sitting'. This words forms part of the Sanskrit word उपनिषत् though not used independently.

We can reconstruct the Sanskrit word द्विवम्पत or दिवम्पत् and can see its similarity in 'jump' through दिउम्पत्>दिउम्प्>द्युम्प>जुम्प (subsequently pronounced as जाम्प्) दिव् पितृ having similarity with Jupiter can be compared here.

In this way, reconstruction of original Sanskrit can be made which will result in similarity of parallel words. The reconstructed words may throw light on the meaning of some Modern Indo-European Languages.

37. दवनागरी लिपिः

अनन्तशर्मा शास्त्री उपाध्याय, कोचिन

अक्षरध्वनिसंगोप्त्री नागरैः परिवर्धिता ।
नागरीति लिपिः ख्याता व्यवहारसुखावहा ।।१।।

अक्षरस्य स्फुलिङ्गानामुच्चारे कालयापनम् ।
परिवर्धितनागर्याः प्रयोगे न भविष्यति ।।२।।

पाश्चात्यानां तु भाषाणां माता रोमीलिपिः स्मृता ।
लिपीनां भारतीयानां माता वै देवनागरी ।।३।।

रोमी लिपिः स्फुलिङ्गाढ्या ध्वनिगोप्त्री तु नागरी ।
उभयोस्तारतम्येन योग्यतेह परीक्ष्यते ।।४।।

पद्योच्चार्यध्वनेर्लेखे कृतकृत्या हि नागरी ।
स्फुलिङ्गोच्चार्यलेखेन रोम्या कालो हि याप्यते ।।५।।

परीक्षाकोष्टकं चात्र प्रत्यक्षं बोधहेतुकम् ।
चिन्तकानां विवेकाय सदृष्टान्तं प्रदर्श्यते ।।६।।

ध्वनिस्फुलिङ्ग ध्वनिगोप्त्र्योः प्रकृतिभेदपरीक्षाकोष्टकं		
उदाहृतपदसम्बन्धविवरणं	ध्वनि स्फुलिङ्गाः— Sound sparks, i. e. spellings	Result
स्फुलिङ्गाढ्यारोमीलिपिः नागर्या रोमीध्वनिसूचनं	A T T E N D A N C E ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ए टि टि इ एन डि ए एन सी इ	ध्वनि स्फुलिङ्गलिपि-प्रकृतिः— wasting time with hard labour but the real sound of word cannot be grasped easily.
उच्चार्यपदध्वनिगोप्त्री-नागरीलिपिः	ए टेन डें न्स्	ध्वनिगोप्त्रीलिपि-प्रकृतिः— Sound grasping scripts saves valuable time of thinker and helps him to think a word's meaning well.

नागरी सहजेन्द्याया रोमी भारतमागता ।
उभयोस्तारतम्येन योग्यतात्र परीक्षिता ।।७।।

38. CONCERNING HINDI *JĀNĀ*, GUJARATI *JAVŪ*, FUNCTIONING AS OPERATORS

. . . . ?

There have been several recent discussions of Hindi *jānā* used as an *Operator* i. e. as a second member of a *Compound Verb*. Four different uses of H. *jānā* (and correspondingly Gujarati *javū*) functioning as an operator are to be distinguished on a semantic basis. They are also distinguished by their constructional differences. The problems of their interrelationship and historical origin are mooted. In this connection the point is also made that a satisfactory treatment of the history and analysis of the *jānā* passive in Hindi would require to discuss it in relation to other modes of 'expressing' passive meaning in Hindi and especially in relation to other 'abilitives'. On the other hand it is suggested that the treatment would also suffer if it is not linked with an over all consideration of the formation and functioning of the Compound Verbs.

IS—ISLAMIC STUDIES SECTION

4. SYED SHAH MD. BADRUDDIN QUADRI, AN EMINENT THEOLOGIAN OF BIHAR

Dr. S. A. Haider Naiyer, Patna

K—KĀLIDĀSA SECTION

21. SOME IDEAS OF KĀLIDĀSA ON EDUCATION

R. N. Aralikatti, Tirupati

Kālidāsa's, theory of education as culled from various stray utterances in his works, might be said to be an idealist theory of education but his *idealism* is not far away from *pragmatism*. He strikes modern notes in building a theory of modern education. His statement that any judgement (on art etc.), should be delivered by a panel of judges rather than a single person, however omniscient, he may be strikes a modern note. (सर्वज्ञस्याप्येकाकिनो निर्णयाभ्युपगमो दोषाय). According to Kālidāsa, education should bring both enlightenment and discipline. (सम्यगाराधिता विद्या प्रबोधविनयाविव). Education should also bring desirable changes in one's conduct and should make one a man of character. Education is not merely a heap of information that is put into the head but it is an illumination that gives both light and warmth (to one's head and heart) like the rays of the sun to the world. (यत:त्वया ज्ञानमशेषप्राप्तं लोकेन चैतन्यमिवोष्णरश्मे:). Education is an eternal pursuit although the first āśhrama is the stage to acquire learning. (शैशवेऽभ्यस्तविद्यानाम्). The depth in one's learning can be achieved only by constant study. (विद्यामभ्यसने नैव प्रसादयितुमर्हसि). Kālidāsa does not seem to accept that education or learning should aim at mere earning livlihood (or "bread and butter aim of education"). A man whose learning is meant for mere earning livlihood, is termed as a merchant trading in the traffic of knowledge. (यस्यागम: केवल जीविकैव, तं ज्ञानपण्यं वणिजं वदन्ति). According to him, the *hall-mark of* an educated and enlightened person is the possession of *wisdom* or *discerning power*---power to judge for oneself, what is good or bad, what is right or wrong. (सन्त:परीक्ष्यान्यतरत्‌भजन्ते, मूढ: परप्रत्ययनेय बुद्धि:). A truly educated man is never a bravado but modest (ज्ञाने मौनं, क्षमा शक्तौ).

Kālidāsa seems to favour a "selection criterion." at every stage of learning or education. He does not seem to be the champion of "*mass education*" or rather education for those who are *not worthy to receive* it. Education would be fruitful if it is imparted to the deserving educands only. (i) क्रिया हि स्तूपहिता प्रसीदति (ii) सुशिष्य परिदत्ता विद्येव अशोचनीया सञ्जाता). It would be deemed as a fault of the educator if he doesn't choose his educand on the basis of merit. (विनेतुरद्रव्यपरिग्रहः तस्य बुद्धिलाघवं प्रकाशयति).

22. UPAMĀS OF KĀLIDĀSA—THEIR DRAMATIC ASPECTS

SATYENDRANATH BHADURI, CALCUTTA

1. UPAMĀ—A literary artifice; its employment in locutional (दृश्य) as well as representational (श्रव्य) arts.
2. The fundamentally distinct outlook of the two arts and its bearing on the study of an Upamā in dramatic art.
3. How far rules of locutional art suffer at the hands of representational art and vice-versa.
4. Some illustrations of the special features of their employment according to the dramaturgical rules.
5. Contribution of the one to the other and the harmony of the two in Kālidāsa's dramas.

23. DISEASES IN THE WORKS OF KĀLIDĀSA

DR. (MRS.) KRISHNA DAS, CALCUTTA

In this paper we have discussed about the diseases which are mentioned by Kālidāsa in his ग्रन्थावली Discussion has been based on the Carak & Suśrut Saṁhitas. Side-by-side modern medical concepts are also given.

अंगभंग, गर्भावस्था, विषचिकित्सा, यक्ष्मा, सान्निपात and प्रेमातप these व्याधि and आधि s are discussed.

Moreover, we have discussed that Kālidāsa had the idea of diagnosis and prognosis—which prove that Kālidāsa was conversent on the subject of Medicine.

24. मेघदूत में अर्थान्तरन्यास

डॉ. रामचन्द्र द्विवेदी, उदयपुर

अर्थान्तरन्यास समर्थन का समर्थ माध्यम है। मेघदूत में 'किन स्थितियों' में कवि ने इस अलंकार का प्रयोग किया है और उससे कहाँ तक हम कवि-व्यक्तित्व के निकट पहुँच जाते हैं, यह जानने का इससे सुन्दर माध्यम अर्थान्तरन्यास के प्रयोगों का विश्लेषण होगा।

विरही यक्ष की अवस्था के चित्रण में, मेघ को दूत बनाकर भेजने में तथा नारी के प्रेमी हृदय की सुकुमारता, वियोग में उसके हृदय की विह्वलता, विलाप से प्रेम को प्रदर्शित करने की रीति तथा वियोग में मन बहलाने की विधियों को बताने के लिए भी कवि ने मेघदूत में अर्थान्तर-न्यास का प्रयोग किया है। तपःपूत प्रेम का स्वरूप भी कवि ने अर्थान्तरन्यास के माध्यम से स्पष्ट किया है। न केवल विषयवस्तु के उपन्यास में कवि ने इस अलंकार का आश्रय लिया है, अपितु उसका उपसंहार भी अर्थान्तरन्यास के माध्यम से ही किया है। यही नहीं सन्देश-काव्य के उद्देश्य तथा सन्देशविधि के कथन भी कवि द्वारा इसी विधा में किये गये हैं।

मेघदूत के अर्थान्तरन्यासों में इस काव्य का समग्र, स्वारस्य और विशेष प्रयोजन छिपा है। निश्चित ही अर्थान्तरन्यास के इसी अनुपम शिल्प-विधान को ध्यान में रखकर किसी संस्कृत कवि ने कहा है कि कालिदास में उपमा से कहीं अधिक सुन्दर अर्थान्तरन्यास का प्रयोग है—

उपमा कालिदासस्य नोत्कृष्टेति मतं मम।
अर्थान्तरस्य विन्यासे कालिदासो विशिष्यते॥

25. AUTUMN IN THE *ṚTUSAṀHĀRA* AND THE *SETUBANDHA*

K. P. JOG, POONA

The Commentator of the *Setubandha*, Rāmadāsa Bhūpati, ascribes the authorship of the epic to Kālidāsa and, to this day, the pendulum of scholars' views has oscillated between Kālidāsa and Pravarasena. However, a close comparison of the poetry of the *Setubandha* with that of the works of Kālidāsa (commonly accepted as such) has not engaged the attention of scholars. Here is, therefore, an attempt at a comparative study of some one aspect of poetry in the *Setubandha* and the *Ṛtusaṁhāra*, viz, the description of Autumn from different points of view:—similes and other figures of speech; treatment of Nature and some stylistic peculiarities. It is hoped that such a study, carried on extensively, would reveal sufficient internal evidence leading to a more satisfactory solution of the much suspected authorship of the *Setubandha*.

26. अभिज्ञानशाकुन्तले घटितानां घटनानां समयनिर्द्धारणम्

आचार्य नटवर जोशी, लक्ष्मणगढ़

नाटके वर्णितानां प्रमुखघटनानां समयज्ञानं सहृदयानां विदग्धानां विदुषां प्रमोदाय तथा च रसानुभूति कृते सारल्य सम्पादनाय नितरां शोभावहम् ।

दुष्यन्तस्य कण्वाश्रमे प्रवेशकाल: वैशाखमासस्य शुक्ल: पक्ष: । अचिर प्रवृत्तं ग्रीष्म-समयमधिकृत्य......इत्यादि वचनैः ग्रीष्मस्य प्रारम्भ काल एव । नवमालिकाया: शिरीष पुष्पस्य च वर्णना प्रथमाङ्के–तेन–वैशाखमासस्य निश्चितता भवति ।

दुष्यन्त: शकुन्तलाया: प्रथमदर्शनं प्रात: नववादनवेलायां करोतीत्यनुमीयते बालपाद-पेभ्य पयोदातुं तपस्वीकन्यकास्ताश्च श्रान्ता:—तस्य दृष्टिपथमायाति ।

लतामण्डपे दुष्यन्त: शकुन्तलया साकं एकपक्षान्तरं मध्याह्ने मिलति । यत: तौ युवानौ प्रजागर कृशौ स्त: ।

ज्येष्ठमासस्य शुक्लपक्षस्य प्रथमे भागे दुष्यन्तस्य शकुन्तलया सह गान्धर्वविधिना विवाह: ।

गर्भस्य सप्तमे मासे शकुन्तला पतिगृहं प्रति प्रयाति । 'यात्येकतोऽस्तशिखरं पतिरौषधी-नाम्' इति श्लोके युगपत् शब्देन सूर्योदयस्य चन्द्रास्तस्य युगपत् समयसंकेतेनावगम्यते यत् कार्तिक-पूर्णिमाऽनन्तरं पौषमासस्य प्रतिपदा कालिदासस्य अभिप्रेता तिथि: । ज्येष्ठे गर्भाधानसमयत्वात् मार्गशीर्षे सप्तममासारम्भस्य संसूचना ।

हस्तिनापुरे शकुन्तलाया: प्रवेश: मार्गशीर्षे कृष्णतृतीयातिथौ संभाव्यते । कण्वाश्रमत: हस्तिनापुरगमने तत्रत: कण्वाश्रमागमने पञ्च दिवसानामवधि दुष्यन्तेन मम 'नामाक्षरं गणय' तदवधौ त्वां शकुन्तलां आहरणाय योग्य प्रतिनिधि प्रेषयिष्याति–इति षष्ठाङ्के 'नामाक्षरं गणय' इति संकेतितम् । अत: निश्चीयते यत् हस्तिनापुरागमने दिवसत्रयाणामवधि: ।

दुष्यन्त: अङ्गुलीयं पञ्च वर्षाऽनन्तरं प्राप्नोति ।

शकुन्तलादुष्यन्तयो: पुनर्मिलनमपि पञ्चमे वर्षे भवति ।

एवं क्रमेण नाटकेऽस्मिन् वर्णितानां घटनानां समयावधि पञ्चवर्षमिता ।

27. कालिदास के दम्पति-प्रतीक

डॉ. अशोककुमार कालिया, लखनऊ

कालिदास ने दम्पति के लिए जिन उपमानों का प्रयोग किया है, या जिन प्रतीकों की खोज की है, वे दम्पति के विषय में कालिदास की धारणा को बहुत कुछ स्पष्ट कर देते हैं । कालिदास द्वारा प्रयुक्त कतिपय दम्पति-प्रतीक इस प्रकार हैं—

(१) वाणी और अर्थ,
(२) स्वाहा और हविर्भुक्,
(३) दक्षिणा और अध्वर,

(४) अरुधन्ती और वशिष्ठ,
(५) चित्रा और चन्द्रमा,
(६) विशाखा और चन्द्रमा,
(७) रोहिणी और चन्द्रमा,
(८) चन्द्रिका और चन्द्रमा, (९) प्रभा और सूर्य तथा
(१०) लता और वृक्ष ।

प्रस्तुत लेख में कालिदास द्वारा प्रयुक्त दम्पति के तत्तत्प्रतीकों और उनके तत्तन्मन्तव्यों का विवेचन किया गया है ।

28. UDAYAGIRI KNOWN TO KĀLIDĀSA.

DR. PRABHAKAR NARAYAN KAWTHEKAR, INDORE

Kālidāsa has described beautifully the romantic hillock named Nīcaiḥ in Meghadūta through Yakṣa who asked the cloud to take rest on the mount in the following verse:

नीचैराख्यं गिरिमधिवसेस्तत्र विश्रामहेतो—
स्त्वत्सम्पर्कात् पुलकितमिव प्रौढपुष्पैःकदम्बैः ।
यः पण्यस्त्रीरतिपरिमलोद्गारिभिर्नागराणा—
मुद्दामानि प्रथयति शिलावेश्मभिर्यौवनानि ।। (१-२५).

The hillock Nīcaiḥ is already identified with the present hillock named Udayagiri near Vidiśā in Madhya Pradesh by historians. While describing Udayagiri, Kālidāsa tells us that it is a small hill, perhaps the very name Nīcaiḥ indicates its hight. The present Udayagiri is also not very high. This hillock was coverred with trees called Kadamba with their fullblown flowers.

In the later half of the verse, it is still interesting to read the descip-tion. Yakṣa tells the cloud that 'the hill testifies to the dissipated youth of country—folks by its rock-rooms emitting fragrance used by harlots during dalliance.'

In my opinion, apart from its aesthetic value, the historical importance of the description is also quite important. It can be treated as an internal evidence, because it throws the light on the age of Kālidāsa.

First of all we can see how Kālidāsa has recorded the local tradition of merrymaking in the life of citizens of Vidiśā (nāgarāṇām), who used to spend their erotic moments in the rock-caves of Udayagiri. Descriptions in Sanskrit literature give us the information that the tradition of Madana-mahotsava and the worship of Madana was in existance. Even today we can learn from the reports about some sections of Ādivasi-folks who gather together freely in the forest.

Citizens of Vidiśā used to spend the erotic life in the company of damsels. It is remarkable that this merry-making used to take place in the rock-rooms (śilāveśma) of Udayagiri. These caves can be seen even today near Vidiśā on its outskirts. Some scholars have expressed their opinion that Kālidāsa was very keen in describing even unimportant hillocks and revulets like Nicaiḥ, Sindhu, Gambhīrā and others, only because he had gambolled and played in his early days at these places.

A question can be posed here : Why did Kālidāsa intend by mentioning of erotic enjoyment made by citizen at the mount Nīcaiḥ'. What was his intention of giving an account of such happenings in the rock-caves? The answer that we can find out in the cultural history of the pre-Kālidāsa period, is note worthy.

In my opinion, Kālidāsa intends to indicate that the caves formerly used and dwelled by Buddhist monks were in his time left vacant. The places like Udayagiri and Sānchī were Buddhist centres before the rise of Bhāgabhadra, who was responsible for the revival of Vaiṣṇava cult at Besnagar (Vidiśā). After the reign of Bhāgabhadra, Buddhists must have concentrated on Sānchī in that region and vacated the rock-rooms of Udayagiri. These rock-rooms were only their dwelling place or monasterys, but they retained the centre at Sānchī, because sacred remains were preserved at the stupa. The stupa of Sānchī remained untouched even after the decline of Buddhist faith. Kālidāsa wants to indicate the irony of fate that the place previously dwelled by Buddhists now is being used for secret merry-making. He has recorded the difference seen by him at Udayagiri. Kālidāsa seems to have avoided the direct references to Buddhist centres which were in decline. This must be the reason why he purposefully avoided to mention the mount Sānchī in Meghadūta. Moreover, it was a sacred place for Buddhists and not for Kālidāsa, and hence the cloud was not asked to touch Sānchī.

Last but not least, I would like to say that Udayagiri caves as seen today with great images of Varāha and other ones are not described by Kālidāsa. The reason is quite simple. The images of Varāha, Viṣṇu with Vīrasena the minister of Candragupta II, Gaṇeśa, Goddess Devi and other Vaiṣṇava deities in the rock-rooms have been carved by Candragupta II (400 A.D.) It is remarkable to note that Kālidāsa does not even mention these images. Had he been flourished in the time of Candragupta II, he would have definitely described the deities carved in the Udayagiri caves. But, Kālidāsa had seen them without these images carved by Canrdagupta II. In Udayagiri, near the door of a cave on the rock-wall, an image of Lord Gaṇeśa can be seen. This image is also the creation of Candragupta II, as it is one of the series of Purāṇa deities created by him. Kālidāsa, however, had no knowledge of Gaṇeśa having its elephant mouth. He never mentions Gajānana in his literature. Gajānana, as found in Udaya-

giri, comes after the period of Kālidāsa and therefore, we can say that Gajānana, the deity which is known to Gupta period, was not known to Kālidāsa at all.

It clearly shows that Kālidāsa flourished in the pre-Candragupta period. The verse on Udayagiri gives us the internal evidence to support the theory that Kālidāsa flourished in the 1st century B.C. Not only Kālidāsa ignored the images and deities like Varāha, on the contrary he had seen vacant caves only being used by some people to enjoy the company of harlots. In the presence of great Varāha and Viṣṇu, Kālidāsa could not have described the romantic events of harlots and damsels. It means that after the period of Kālidāsa, the images of Varāha and others were created by Candragupta II in 400 A.D. These images were not known to Kālidāsa.

29. A CRITICAL EVALUATION OF THE ROLE OF THE TWO COMPANIONS OF ŚAKUNTALĀ

RUDRAKANTA MISHRA, ALLAHABAD

The author contends that Kālidāsa has depicted the roles of the two companions of Sakuntalā for purposes of dramatic action as well as to complement and enrich her character. Then, the propriety of the dramatist's preference for having 'two' companions and not 'one'—is justified on the basis of the completeness and realism necessary for, the *rasānubhūti* of the common spectator in general, and, the presence side by side of the contrasts of the distinctive attributes of one character, which are to be fully highlighted and vividly apprehended, in particular. In the end, the differences in the roles of the two companions of Śakuntalā are critically distinguished in other to understand the essential and useful contrasts as exist between them.

30. महाकविकालिदाससाहित्ये मीमासां तत्त्वानि

डॉ. कन्हैयालाल पालीवाल, उज्जैन

महाकवि-कालिदास-साहित्ये धर्मत्वान्वेषणं कृतं कैश्चिद् विद्वद्भिः। तदर्थं तैरालम्बिता मनुस्मृत्यादिग्रन्थाः। मनुस्मृत्यादिष्वल्पाक्षरैर्विवेचितं धर्मस्य स्वरूपम्। मीमांसा दर्शनस्योद्देशोऽस्ति धर्मस्य जिज्ञासा। धर्मस्य सविस्तरम् सरहस्यं च विवेचनं मीमांसादर्शन एव जातम्। अतो महाकविकालिदाससाहित्ये मीमांसकेष्टधर्मतत्त्वान्वेषणार्थं ममायं प्रयासः। धर्मे कस्य प्रामाण्यम्? धर्मस्य किम् प्रयोजनं? धर्मः साध्यं साधनं वा? साधनं चेत्किं तस्य स्वरूपम्? साध्यं चेत्कथं तदाप्तव्यं? इत्यादयः पूर्वपक्षिप्रश्नाः समाधीयन्ते मीमांसकैः।

कालिदासकृतयः सन्ति काव्यानि, न दर्शनमतो महाकविना कान्तासम्मितोपदेशमुखेन विवेचितानि मीमांसातत्त्वानि । एतेषु तत्त्वेषु वेदान्तं तदनुसारिणां स्मृतीनां च धर्मे प्रामाण्यं, वेदस्यापौरुषेयत्वं, धर्मस्य स्वरूपम्, अभ्युदयनिःश्रेयसार्थं धर्मस्य परमोपयोगित्वमित्यादीनि तत्त्वानि महाकविना यथोचितस्थलेषु कथं प्रामुख्येन विवेचितानीति प्रदर्शितमस्मिन् शोधपत्रे । तद्वत् धर्मानुष्ठाननिष्ठानां राजर्षीणां महर्षीणां च समग्रजीवनप्रदर्शनार्थमेव महाकवेरयं काव्यरचनाप्रयास इति मन्ये ।

31. हरसिद्धि-ऋतुसंहार पर एक अर्वाचीन अप्रकाशित टीका

डॉ. रमेशचन्द्र पुरोहित, उज्जैन

महाकवि कालिदास विरचित ऋतुसंहारम् की टीकाओं में श्री मणिराम विरचित "चन्द्रिका" टीका ही सर्वाधिक प्रसिद्ध है । श्री अमरकीर्ति सूरि ने भी इस पर एक टीका लिखी है जो खण्डितावस्था में ही उपलब्ध हुई है तथा प्रोफेसर सीताराम सहगल ने इसे सम्पादित कर "चन्द्रिका" टीका के साथ ही प्रकाशित कराया है । "हरसिद्धि" प्रस्तुत ग्रन्थ की एक अज्ञात तीसरी टीका है जिसकी रचना उज्जैन निवासी श्री काशिनाथ शास्त्री अडसूले ने संवत् १९५१ में की है । प्रस्तुत टीका में उन्होंने यत्र तत्र सर्वत्र ही श्री मणिराम कृत चन्द्रिका टीका की समालोचना करते हुए अपना अभिप्राय सरल तथा सारगभित शैली में व्यक्त किया है । श्री मणिराम के अतिरिक्त उन्होंने अपनी टीका में "आंग्लभाषा व्याख्यातारो" तथा हूणभाषाप्रवीण तीन व्याख्याकारों की भी अपनी टीका में समालोचना की है । परन्तु इनमें से किसी भी टीकाकार का उन्होंने नामोल्लेख नहीं किया है, और इस सम्बन्ध में अभी अनुसन्धान कार्य जारी है ।

प्रस्तुत टीका में उन्होंने काव्यरचना का उद्देश्य, काव्य में विद्यमान विभिन्न रस, अलंकार, गुण, दोष, रीति, ध्वनि आदि सभी अंगों का सम्यक् प्रतिपादन किया है ।

श्री अडसूले ने ऋतुसंहार के अतिरिक्त विक्रमांकदेवचरितम्, गीतगौरीपतिकाव्यम् तथा दत्तात्रेयसहस्रनाम पर भी टीकाएँ लिखी हैं जिनमें से विक्रमांकदेवचरितम् की टीका "अन्नपूर्णा" अनुपलब्ध है तथा शेष तीनों टीकाएँ सिन्धिया प्राच्य विद्या शोध प्रतिष्ठान में विद्यमान हैं ।

32. कालिदास, एक बड़े संगीत पारखी

डॉ. वसंत गजानन राहूरकर, पूना

कालिदास के चरित्र का तथा तत्कालीन सामाजिक परिस्थिति का समुचित ज्ञान करके इनके वाङ्मय के सूक्ष्म अध्ययन से ही प्राप्त होना सुकर है । चरित्र के अनेक पहलुओं में आपकी संगीतशास्त्रतज्ज्ञता भी एक है । कालिदास ने नाट्यकला के समान स्तर पर संगीतकला को माना है । कवि ने 'ललित' शब्द का प्रयोग इस कला की अभिव्यक्ति के लिए अधिक किया है ।

संगीतशास्त्र के कुछ पारिभाषिक शब्दों का प्रयोग--जैसे लय, ताल, स्वर, उपगान,

मूर्छना, गीत और गीति—कालिदासीय वाङ्मय में मिलता है। संगीत को वाद्यों की साथ आवश्यक थी। वीणा, मुरज, बंसी इत्यादि वाद्यों का उल्लेख कवि करता है। नाद, ग्राम (षड्ज, मध्यम और गान्धार), वर्णपरिचय, सत्व, राग, कैशिक, सारंग आदि शब्दों का समुचित शास्त्रीय अर्थ से प्रयोग मिलता है। विक्रमोर्वशीय के चतुर्थाङ्क में रागों का उल्लेख है। तन्त्रीवाद्यों में वल्लकी और परिवादिनी उल्लिखित है। सुषिर, अवनद्ध और घन यह वाद्यों का प्रकारत्रय कवि के वाङ्मय में निर्दिष्ट है। नृत्य और अभिनय का सूक्ष्म ज्ञान कवि ने मालविकाग्निमित्र, ऋतुसंहार, रघुवंश में प्रकट किया है। संगीत का मानवी मन पर बड़ा प्रभाव पड़ता है यह कालिदास ने सूचित किया है। इससे सुस्पष्टतया ज्ञात होता है कि कालिदास एक अच्छे संगीतज्ञ थे। कालिदास का इस शास्त्र का गहरा ज्ञान बिखरे हुए उल्लेखों से सूचित होता है। ललित-कलाओं के विविध अंगों में 'तन्मयत्वं रसेषु' यह भी कालिदास का मानदंड था।

33. THE SOURCES OF KĀLIDĀSA'S DRAMAS

DR. ANANTRAY J. RAVAL, BROACH

Kālidāsa has based his dramas on various historical and mythological stories and he has made some changes in these stories. In this article, I have tried to show indebtedness of others on Kālidāsa and influence of Kālidāsa on others regarding the stories of these three dramas.

34. कालिदास की कृतियों में लोकतत्त्व

सत्यप्रकाश शर्मा, अलीगढ़

कालिदास दरबारी कवि थे, पर वह अपने चारों ओर के वातावरण के प्रति भी कम जागरूक नहीं थे। कालिदास जैसे दरबारी कवि की पैनी दृष्टि से ईख के खेतों की रखवाली करती हुई कन्यायें, बालुकातट में गोटों से खेलती हुई ग्रामीण कन्यायें एवं गायों का ताजा मक्खन लेकर स्वागत करने वाले वृद्ध, ग्रामीण घोष तथा सामान्य ग्रामीण फूल-पौधे भी नहीं बच सके। सामान्य लोक-विश्वासों, रीतियों, रूढ़ियों एवं लोककथाओं को भी यह दरबारी कवि नज़रअन्दाज़ नहीं कर सके। उनके काव्यों के कथानक लोक-कथानक हैं। उनकी सभी कृतियों में लोकतत्त्वों की प्रचुरता है। पर इतना अवश्य है कि ये लोकतत्त्व कालिदास की कृतियों में अपने शुद्ध लौकिक रूप में न होकर परिमार्जित रूप में उपलब्ध हैं। यह तथ्य समग्र अभिजात साहित्य के सम्बन्ध में सत्य है।

35. कलिदासकाव्येषु विव्यश्रेयः कामना

पण्डितः खंडविल्लि सूर्यनारायण शास्त्री, मुंगण्डा (पूर्व गोदावरी)

भौतिकसौन्दर्यापेक्षया आध्यात्मिक सौन्दर्यमेव कालिदासः बहुमनुते । अतएव शर्वाणी-शकुंतलयोस्सौन्दर्यमसंस्कृतं भौतिकमिति धिया सः तत् मदनदाहरूपेण मुनिशापरूपेण च न्यक्कृतवान् । अनेन अत समानगौरवेण पुरुषार्थत्रितयसेवनरूपं भारतीय धर्मसंरक्षणं कृतं कविना । यत्र देशे धर्मो रक्षितः तंदेशं धर्मो रक्षति । एवं तपःपूतसौन्दर्यवर्णनेन कालिदासः मानवलोकं दिव्यसौन्दर्याऽर्णवत्वेन परिणमयितुकाम आसीत् । अनेनाऽपि लोकश्रेयः कांक्षितं कविना । एवमेव श्रौतकर्माणि अश्वमेधादीनि वर्णयित्वा देशसौभाग्यं, तन्मुखेन लोकाभ्युदयं च कविः सम्पादितवान् । "यज्ञाद्भवति पर्जन्यः पर्जन्यादन्नसम्भवः. . . ." इति गीतावचनात् अतः कालिदासीयं श्रौतकर्माऽचरणवर्णनमपि ऐहिके आमुष्मिके च विश्वश्रेयोनिदानमभूत् । एवं मूर्तित्रयाऽद्वैतवर्णनेन, विभिन्नमतसिद्धांतानामेकरूपत्ववर्णनेन च, विभिन्नभावदूषितेषु जनेषु मध्ये परमतसहन, सर्वमतसामरस्यादि उदारभावमुत्पादय, मानवसेवया माधवसेवां उपदिश्य एवं विविधैः मार्गैः कालिदासः स्वकाव्यमुखेन आङ्कारिकरीत्या विश्वकल्याणं सम्पादितवान् ।

36. INTERPRETATION OF KĀLIDĀSA

SUDARSHAN KUMAR SHARMA, BHATINDA

1. In 'स न्यस्तचिह्नामपि' (Raghuvaṁśa, II.7.) there is an interpretative variance effected by me by interpreting the word 'न्यस्त' to mean 'धारित' and the facts have been corroborated by the verse following as well as preceding the verse.

2. Raghuvaṁśa I., 56, 61 concerns the description of Vasiṣṭha and Dilīpa whose qualifying epithets have been given a twist by pun and interpreted accordingly

3. Raghuvaṁśa I, 83 deals with the verse which contains the elaboration of the pun in construing Dilīpa and the cow as well as Vasiṣṭha and the cow compared to Sandhyā and Śaśi. Pun is again predominant in this interpretation.

4. Meghdūta II. 30. [सा संन्यस्ताभरण] deals with the description of the pining state of the Yakṣiṇī in Alkā. Here again there is an interpretative variance in construing 'संन्यस्त' as 'संधारित'.

37. KUMĀRA IN KĀLIDĀSA

DR. A. D. SINGH, JODHPUR

Kālidāsa unfolds these characters in a natural but dignified way as a flower unfolds its petals in the rain and sunshine. Kālidāsa takes very much interest in depicting the Kumāras and draws a loving picture of childhood. The word '*Kumāra*' is oft-repeated in Vedic Literature. It is used for Agni and sometimes for Rudra and Indra. Afflicted Agni cries for his food Soma. Due to this weeping, Agni is called 'Rudra'. This Citra-Śiśu Agni has been described of eight forms and the Kumāra is the ninth. The kindling of Agni corresponds to 'Kumāra-janma'. Kālidāsa also deals with this Kumāra-janma. The very creation of the Kumārasaṁbhava is the glorification of a child's birth. He describes the birth of three Kumāras viz. Ayus, Kumāra and Sarvadamana. These three Kumāras bear complete correspondance to the vedic principle of the Fire Trinity. All his Kumāras are endowed with heroic brilliance and good virtues.

Thus, the poet presents a very attractive picture of Kumāras in his literary flourishes.

38. PROBABLE CASES OF PATĀKĀSTHĀNAKA IN ABHIJÑĀNAŚĀKUNTALA

KUMARI MINAL M. VORA, BOMBAY

Barring one or two cases of Patākāsthānaka noticed by scholars in the *Śākuntala*, other instances which may constitute possible cases of Patākāsthānaka exist in the play. In this article the following cases are collected and examined from the point of view of the technical requirements of the Patākāsthānaka:

(1) Act I $15—15^{2}$; (2) Act II $12^{4}—13^{2}$; (3) IV 3^{13-15}; (4) V 19^{6-12}; (5) VI $2^{19}—3^{5}$; (6) VI 8^{25-36}; (7) VI 13^{3-6}; (8) VI $21^{4}—22^{4}$; (9) VII $13—13^{2}$; (10) VII 21^{8}ff.

(References to the edition of M. R. Kale, 4th Edition, 1913, Bombay).

M—MĀLVĪ AND HINDI LITERATURE AND CULTURE SECTION

14. बदलते जीवन-मूल्यों में लोकसाहित्य की भूमिका

डॉ. नरेन्द्र भानावत, जयपुर

मूल्यों के इस संक्रमण-काल में लोकसाहित्य का क्या भविष्य है और उसकी क्या उपयोगिता है, यह प्रश्न बड़ा विचारणीय है।

इस प्रश्न पर विचार करते समय हमें दो बातें विशेष रूप से ध्यान में रखनी होंगी—

१. लोक साहित्य अब आनुष्ठानिक, आचारमूलक, मनोरंजनात्मक अभिव्यक्ति का माध्यम मात्र नहीं रह गया है। वह हमारे आर्थिक, सामाजिक, राजनीतिक संघर्ष-क्रम को पहचानने व उसे समझने का प्रामाणिक माध्यम भी बन गया है।

२. लोकसाहित्य सुदूर अतीत की पिछड़े वर्ग से सम्बद्ध वस्तु नहीं है। वह सभी वर्ग के समसामयिक जीवन को चित्रित करने वाला, वर्तमान से जुड़ा रहने वाला प्रवाहशील जीवन्त साहित्य है।

इस दृष्टि से विचार करने पर लोक साहित्य की महत्ता पहले की अपेक्षा आज अधिक बढ़ गई है। बदलते जीवन-मूल्यों में लोकसाहित्य निम्नलिखित दो दिशाओं में अपनी भूमिका प्रभावकारी तरीके से निभा सकता है—

१. मूल्य-परिवर्तन की प्रक्रिया में सांस्कृतिक आधार बन कर।

२. मूल्य-प्रसार में लोक सम्प्रेषण का माध्यम बनकर।

15. कालिदास के नाट्यादर्श और आधुनिक हिन्दी नाट्य परंपरा

डॉ. सुरेन्द्रनाथ दीक्षित, मुज़फ्फरपुर

कालिदास के मालविकाग्निमित्र तथा अन्य कृतियों के अध्ययन से ऐसा लगता है कि उन्होंने निश्चित आदर्शों की परिकल्पना की थी। आने वाली पीढ़ियाँ उनके आदर्शों को अपनी नाट्य कृतियों में ढाल न सकीं, इस कारण संस्कृत नाटकों का उत्तरोत्तर ह्रास होता गया। नाट्यकला की दृष्टि से कालिदास की नाट्य प्रतिभा ने जिस नूतन कीर्तिमान की स्थापना की, भवभूति, विशाखदत्त, राजशेखर, हर्ष और भट्टनारायण उसका स्पर्श करने में असमर्थ रहे। यवनों के आक्रमण के फलस्वरूप नाट्य-परम्परा और रंगमंच सर्वथा पतनोन्मुख हो चले। अंग्रेजों के शासनकाल में समाज, संस्कृति और कला के क्षेत्र में पुनर्जागण हुआ। बंगला, मराठी और गुजराती नाट्य परम्पराओं का पुनरुन्मेष हुआ वहीं उत्तर भारत के विशाल क्षेत्र में भी हिन्दी नाट्य-रचना की मौलिक परम्परायें उदित होने लगीं। हिन्दी नाट्य के जन्मदाता तो भारतेन्दु थे, परन्तु उसकी कला की समृद्धि प्रसाद के नाटकों से ही आरम्भ होती है। प्रसाद की नाट्य रचना का आदर्श अंशतः कालिदास के नाट्यादर्श थे तो अंशतः पाश्चात्य नाट्यकला के सिद्धांत

भी। अतएव जहाँ उनके अधिकांश नाटक आनन्द पर्यवसायी हैं वहाँ उनके अधिकांश नाटकों का वस्तुविधान पाश्चात्य नाट्यादर्शों के अनुरूप पात्र अन्तर्द्वन्द्व और संघर्ष की भावनाओं से उत्पीड़ित तथा उदात्त भी हैं। अरस्तू जैसे नाट्यशास्त्री और शेक्सपीयर जैसे नाटककार की आत्मा का गुंजन भी उनके नाटकों में खूब ही मुखर है।

प्रस्तुत शोध निबंध में इस महत्त्वपूर्ण विचार का विश्लेषण किया गया है कि प्रसाद तथा उनके उत्तरवर्ती हिन्दी नाटककारों की नाट्य रचनायें कालिदास के नाट्यादर्शों से कहाँ तक प्रभावित, अनुप्राणित हैं। वास्तव में कालिदास के नाट्यादर्श क्या आज के लिए सर्वथा पुराने पड़ गए हैं ? उनमें मानवीय जीवन मूल्यों को पुनः प्रतिष्ठापित करने की क्षमता है या नहीं ? यदि है तो वे कौन से महत्तर आदर्श हैं, जिनसे हमारे आज के नाटक भी अनुप्रेरित हो सकते हैं और नाट्यकला के सृजन के क्षेत्र में नये मूल्यों की प्रतिष्ठा कर सकते हैं।

16. प्रसादोत्तर ऐतिहासिक नाट्य-परंपरा और प्रवति

डॉ. सुरेन्द्रनाथ दीक्षित, मुजफ्फरपुर

आधुनिक हिन्दी के महान् नाट्यकार स्व. श्री जयशंकरप्रसाद ने अपनी ऐतिहासिक नाट्यकृतियों द्वारा हिन्दी में सर्वथा नूतन मार्ग का निर्देश किया और मौलिकता का आह्वान भी। राजनीतिक और सांस्कृतिक दृष्टि से पराधीन भारत के उद्धार को दृष्टि में रखकर अपने नाटकों के लिए उन्होंने भारतीय इतिहास की विशाल पृष्ठभूमि से उन महत्वशाली व्यक्तियों का चयन किया जिन्होंने अपनी प्रतिभा, देशानुराग, वीरता और आत्मोसर्ग की उदात्त भावनाओं के गौरवचिह्न अंकित किये है, जो भारतवासियों के हृदय में आज भी प्रेरणा की ज्योति भर सकते हैं। भगवान् बुद्ध, चन्द्रगुप्त मौर्य, चाणक्य, अजातशत्रु, चन्द्रगुप्त द्वितीय, देवी ध्रुवस्वामिनी, वीरवर स्कन्दगुप्त, राज्यश्री और सम्राट् हर्ष जैसी हुतात्माओं ने देश की इतिहास-दिशा ही नहीं बदली अपितु देश को उन्नति, गौरव और महत्तर आदर्शों के शुभ्र-शिखरों पर ले गये हैं। देश की इन्हीं प्राणविभूतियों ने अभी भी हमारे स्वत्व को जीवित रखा है। उन्होंने ऐसे महत्तर व्यक्तियों को दृष्टि में रखकर वर्तमान जीवन के सन्दर्भ में अतीत की उस गौरवशाली पृष्ठभूमि पर खड़े होकर भारत के भविष्य का आह्वान किया है। उसके लिए नाट्यवस्तु, चरित्रनिरूपण, तथा रसाभिनिवेश की योजना के प्रसङ्ग में उन्होंने बड़े कौशल से भारतीय और पाश्चात्य नाट्यकलाओं का समन्जस्य प्रस्तुत किया है। उनकी मूल वस्तु अतीत पर अवश्य ही आधारित है, पर उसके प्रस्तुतीकरण की कला तो सर्वथा मौलिक और नूतन है। यही कारण है कि उद्देश्य की दृष्टि से उनके अधिकांश नाटकों का पर्यवसान आनंद में होता है वहाँ उन्हीं नाटकों में अनेक स्थलों पर हत्या और आत्महत्या की स्पष्ट परिकल्पना दुःखातिरेक का संकेत करती है। स्कन्दगुप्त तथा अन्य नाटकों में भी पाश्चात्य नाट्यकला का प्राणस्वरूप अन्तर्द्वन्द्व एवं संघर्ष का निरूपण अत्यन्त मर्मस्पर्शी रूप में हुआ है। यह सब होते हुए भी उनके नाटकों में इलसन, गाल्सवर्दी और बर्नार्ड शॉ का आदर्श उभर कर नहीं आया। उनकी काव्यमयी ललित भाषा, गीतितत्त्व का प्रचुर प्रयोग और रसाभिनिवेश भारतीय नाट्य-परम्परा के प्रभाव की स्पष्ट सूचना देते हैं।

प्रसादोत्तर ऐतिहासिक नाट्य परम्परा में सेठ गोविन्ददास, लक्ष्मीनारायण मिश्र, चन्द्रगुप्त विद्यालंकार, उदयशंकर भट्ट, रामवृक्ष बेनीपुरी और जगदीशचन्द्र माथुर की विभिन्न नाट्यकृतियों की तुलनात्मक समीक्षा के संदर्भ में यह विचार किया गया है कि इन नाट्यकारों के ऐतिहासिक नाटकों में विषय-वस्तु, उसकी उपस्थापन शैली, चरित्र-निरूपण, संवाद, भाषा, गीतितत्त्व, संघर्ष और अन्तर्द्वन्द्व और अन्ततः उद्देश्य की दृष्टि से क्या प्रसादजी की अपेक्षा नूतन दिशा का संकेत मिलता है। विषय-सामग्री तो वही पुरानी है, पर शैली की दृष्टि नूतन प्रयोगों का स्तुत्य प्रयास तो है, पर 'प्रसाद' निर्दिष्ट आदर्शों की शृंखला को तोड़ने में सर्वथा समर्थ नहीं हो सके।

17. 'ढोलामारूरा दूहा' में राजस्थानी लोक संस्कृति का स्वरूप

डॉ. देवीप्रसाद गुप्त, बीकानेर

'ढोला मारू रा दूहा' राजस्थान का सुप्रसिद्ध प्रेमाख्यानक लोककाव्य है जिसकी सरल काव्यधारा लोक मानस से उद्भूत होकर लोककंठ में प्रवाहित होती हुई शताब्दियों से मरूधरा के लोक जीवन को आप्यायित करती रही है। 'ढोला-मारू' की प्रेमगाथा राजस्थान के जन-जीवन में इतनी लोकप्रिय रही है कि कहा जाता है—

"सोरठियो दूहो भलो, भली मरवण री बात।
जोवण छाई धण भली, तारां छाई रात॥"

राजस्थानी लोकजीवन और संस्कृति में ढोला-मारू के चरित्र नायक-नायिका के प्रतिरूप बनकर सुविख्यात हो गए हैं। यहाँ के पणिहारी, कुरजां, निहालदे-सोढ़ा, पीपली, मेंहदी, मेवासी आदि सुविख्यात लोकगीतों तथा राजस्थानी चित्रकला, मूर्तिकला, संगीत, साहित्य, बातों, ख्यालों, लोकनाट्यों और संस्कारों में 'ढोला-मारू' का उपाख्यान नाना रूपों में सर्वतोभावेन अन्तर्भूत हो गया है।

लोककाव्य होने के कारण ढोला का रचयिता अज्ञात, रचनाकाल अनिर्णीत एवं काव्य-रूप विवादास्पद है। इसके बावजूद भी राजस्थानी लोक संस्कृति की मौलिक विशेषताओं एवं विशिष्ट उपादानों की समाहृति इस काव्य की सांस्कृतिक गौरव-गरिमा के परिचायक हैं।

राजस्थानी लोक-संस्कृति का स्वरूप और 'ढोला मारू रा दूहा' में उसकी विवृत्ति—

१. लोकविश्वास— शकुन, शाप, नगर, जादूटोना, स्वप्न, भूतप्रेत, जंत्र-मंत्र अंग फड़कना आदि।
२. लोक पर्व— कजलियाँ तीज, सावणी तीज, होली आदि।
३. लोक व्यवहार— जुहार, शुभराज, पाहुण-सत्कार आदि।
४. लोक-क्रीड़ाएँ— फाग, चंग, पहेलियाँ बूझना, देशाटन, पक्षी पालन, जलकेलि आदि।
५. लोक वर्ग— चतुर्वर्ग के अतिरिक्त बिणजारा, ढाढिया, पुरोहित, रैवारी, योगी, याचक आदि।

६. लोक-वेशभूषा— घाघरा, ओढ़नी, चौर, पाग, चोल वरन्ने कपड़े आदि।
७. लोक-आभूषण— कंठ टकावल, नकफूली, चूड़ा, बहरखा, करधनी, झांझर, बोरखा, भौंह सोहली, गलहार आदि।
८. लोक-खानपान— लापसी, भात, बाजरी, मूंग, भुरट, तिल्ली, ताँबूल, अमल।
९. लोक-जीवनचर्या—नारी व पुरुष वर्ग की दिनचर्या का निरूपण।
१०. लोक-रूढ़ियाँ एवं स्थानीय भौगोलिक तत्त्व—लोक जीवन की रूढ़ियों का कथा अभिप्रायों के रूप में चित्रण।
स्थानीय भौगोलित तत्त्व—प्रकृति निरूपण—
(क) ऋतुवर्णन के अन्तर्गत बीजुलियाँ, बादल, लू, डूंगर, भूरी मिट्टी आदि।
(ख) पशुपक्षी—करहा (ऊँट), बाबहिया (पपीहा), सालूराँ (मेंढक), टिड्डी, बाज, कागला, शुक, भ्रमर, मयूरादि।
(ग) वनस्पति—आकड़ा, कैर, करीर, फोग, बबूल, बड़, कटाला घास आदि।
११. लोक जीवन में नारी की स्थिति और सम्मान।

निष्कर्ष—'ढोला मारू रा दूहा' में राजस्थानी लोक-संस्कृति के विशिष्ट उपादानों के अतिरिक्त मध्यकालीन सामंती-जीवन और संस्कृति के तत्त्वों का भी समाहार दृष्टिगत होता है।

18. मालवे के माण्डने की लोक-कला

प्रेमकुमार सेन, उज्जैन

मालवा के घरों में दीपावली एवं अन्य त्यौहारों के समय वैसे ही मंगलकार्य के समय धाम पर तथा दीवालों पर माण्डने चित्रित करने की प्रथा है। इसका मूल स्रोत तो प्राचीन शैलचित्रों से प्रारम्भ हुआ होगा, किन्तु आज इसके व्यापक स्वरूप का विचार करना होगा। इस लेख में इस परम्परागत शैली के विविध अंगों पर विचार किया गया है।

19. TRUTH AS DEPICTED IN TIRUVALLUVAR AND KABIR

DR. RAVINDER KUMAR SETH, NEW DELHI

The main object of this paper is to attempt a comparative study of 'Truth' as depicted by Tiruvalluvar and Kabir, with the purpose of achieving a wider understanding and a better perspective of this aspect of Dharma (aram). The 'Weaver of Mylapore' and the 'Weaver of Kashi' both were unique in sincerity and courage with a deep understanding of moral values.

The 'poetic vision of moral principles' of Tiruvalluvar gave us 'inspired poetry'. Kabir, the great reformer and 'apostle of unity of faiths' in the higher plane of true knowledge represents religious revival of Northern India. A study of the relevant material of both Tiruvalluvar and Kabir reveals that both the poets take 'satya' as truthfulness and 'knowledge of true nature of things.' In Kabir this truth takes the shape of the ultimate reality. He, the omnipotent, Omnipresent, Omniscient is the 'Truth' in Kabir.

Tiruvalluvar was producing a treatise of ethical, moral codes for an ideal society. Kabir was struggling to reform a degenerated and diseased society. He acknowledged no caste-distinction, saw no virtue in ceremonies and rituals. Inspite of the different geographical, social, political back grounds of these two poets, the basic content of their sayings on 'truth' has a unique similarity. Both attach specific importance to 'non-injury' (Ahiṁsa) and purity of heart. In Tiruvalluvar the way of knowledge of truth includes conquering all attachments and desires, leaving anger and delusion. Kabir has laid emphasis on high moral values and detatchment from worldly belongings. The light of truth eliminates all worldly pains. Both Tiruvalluvar and Kabir indicate the path of 'truth' for achieving freedom from the bondage of reincarnation; for achieving immortality. Both the poets exhort people to speak the truth with an eye on non-injury, thus their 'truthfulness' resembles Sāṁkhya-yoga ethics. But on the higher plane, this truth takes the shape of highest pleasure, highest possible achieve-ment. Tiruvalluvar says that 'there is no greater renown for a man than the renown that he is a stranger unto falsehood, such a man obtaineth every blessing without mortifying the body.' (Kural 296). In Kabir truth is defined as God Himself. The poet himself becomes the True One and achieves the highest bliss in Truth. Tiruvalluvar and Kabir represent the Indian thought and their treatment of truth has its own beauty and unique clarity.

20. वसंत विलास–एक मालव रचना

डॉ. बंसीधर शर्मा, बड़ौदा

'वसंत विलास' उत्तर अपभ्रंश भाषाकाल की एक ऐसी रचना है, जिसकी भाषा, रचना-काल तथा रचना-क्षेत्र अद्यावधि विवादों के घेरे में घिरे हैं।

आज यह ग्रन्थ अपने मूलभूत रूप में उपलब्ध नहीं है पर इसकी कुल आठ प्रतिलिपियाँ प्राप्त हुई हैं जो भान्डारकर शोध संस्थान पूना में (२), श्री मुनि जिनविजयजी के पास (३), ज्ञान भंडार अहमदाबाद में (१), आगरा के जैन भंडार में (१) तथा फ़ीअर गैलरी आफ आर्ट वाशिंगटन में (१) देखी जा सकती हैं। इनमें अंतिम प्रतिलिपि वि. सं. १५०८ की है और

सबसे प्राचीन है । इसके लिपिकाल का उल्लेख इसकी पुष्पिका में इस प्रकार किया गया है—

'श्रीमन्नृपविक्रमार्क समयातीत सं १५०८ वर्षे महामांगल्य भाद्रपद शुदि ५ गुरौ ।'

श्री के० ह० ध्रुव ने सन् १९५२ ई० में 'हाजी मुहम्मद स्मारक ग्रन्थ' में पहली बार इस ग्रंथ का सम्पादन करवाया । इसका आधार वि० सं० १५०८ वाली प्रति के अतिरिक्त दो अन्य प्रतियाँ और थीं । ग्रन्थ का दूसरा सम्पादन श्री कांतिलाल बी. व्यास ने किया । इनके सम्पादन का आधार भांडारकर संस्थान की दोनों प्रतियों के अलावा सं. १५०८ वाली प्रति भी थी । श्री व्यास ने इस ग्रन्थ की भाषा पुरानी गुजराती बतलाते हुए इसका रचनाकाल वि. सं. १४०० माना है । सन् १९६२ ई. में प्रो. डब्ल्यू. नार्मन. ब्रॉउन ने इस ग्रंथ का तृतीय सम्पादन प्रस्तुत किया । उन्होंने यह कार्य लगभग १५ वर्ष में किया और उपलब्ध सभी प्रतियों का उपयोग इसमें किया है । इसकी भाषा तथा रचना-तिथि के सम्बन्ध में डॉ. ब्रॉउन ने अलग से कोई विचार नहीं करते हुए श्री कांतिलाल व्यास के मत का ही समर्थन किया है ।

सन् १९६६ ई. में डा. माताप्रसादजी गुप्त ने इसका चतुर्थ सम्पादन विज्ञापित किया जिसमें उन्होंने अपने सम्पादनों के अभावों, ग्रन्थ की भाषा, उसके रचना-काल और रचनाक्षेत्र पर गहराई से विचार किया है वे इसका रचना काल वि. सं. १३५६ के पूर्व का अनुमित करते हैं । इसके साथ वे यह भी कहते हैं "वह (वसंत विलास) वि. सं. १२५० से भी पूर्व की रचना प्रमाणित हो तो मुझे आश्चर्य नहीं ।" उनकी दूसरी मान्यता है कि यह ग्रन्थ राजस्थान अथवा मालवा में रचा गया होना चाहिए ।

इस शोध निबन्ध में डॉ. माताप्रसाद गुप्त की उक्त दोनों ही स्थापनाओं से परे हटकर कुछ कहने का यत्न किया गया है । अनुमान है कि यह ग्रन्थ मालवाधिपति अर्जुनदेव के शासनकाल (सं. १२६७ वि. सं. १२७३-७५) में रचा गया होगा । इस धारणा की स्थापना के लिए कतिपय प्रमाण बटोरे गये हैं । इसी तरह ग्रन्थ की भाषा संरचना, उसमें प्रयुक्त शब्द-सम्पदा और मालव जनपद की कुछ सांस्कृतिक परंपराओं के परिप्रेक्ष्य में बल पूर्वक यह भी कहने का यत्न किया गया है कि इसका रचना-स्थल मालव जनपद ही होना चाहिए ।

आधुनिक मालवी एवं प्रस्तुत ग्रन्थ की भाषा के तुलनात्मक रूपों के आधार पर यह कहा जा सकता है कि ग्रन्थ की भाषा वर्तमान मालवी की पूर्वजा अनुमित की जा सकती है । आधुनिक मालवी और इस ग्रन्थ की भाषा-रचना का सूक्ष्मतापूर्वक अध्ययन मनन किया जाय तो मालवी के ऐतिहासिक विकास की कई गुत्थियाँ उद्घाटित हो सकेंगी और इस संदर्भ में कई नये तथ्य प्रकाश में आ सकेंगे ।

21. रामचरित-सम्बन्धी एक नवोपलब्ध कृति

गोपाल चन्द्र सिंह, लखनऊ

अभी तक रामचरित-सम्बन्धी जितनी कृतियाँ उपलब्ध हुई हैं उनमें हर प्रसादकृत रामायण का नाम नहीं आता है । प्रस्तुत लेख हर प्रसादकृत रामायण का ही एक परिचय है । हर प्रसाद या इस रामायण का कोई उल्लेख न तो हिन्दी साहित्य के किसी इतिहास में मिलता

है और न हस्तलिखित हिन्दी ग्रन्थों की किसी खोज रिपोर्ट में। इस रामायण की एक हस्तलिपि प्रति स्वयं मेरे पास है। कोई प्रति कहीं और भी है या नहीं इसका पता नहीं।

उपर्युक्त हस्तलिखित प्रति फारसी लिपि में है और आज से लगभग २०० वर्ष पूर्व विक्रम सम्वत् १८२६ की लिखी हुई जान पड़ती है। इसमें अन्तिम पन्ने को छोड़कर, जिसमें पुष्पिका मात्र है, २० से. मी. × १२ से. मी. आकार के कुल १०१ पन्ने, अर्थात् २०२ पृष्ठ हैं। पूरे ग्रन्थ का अनुष्टुभ-परिमाण ३,५०० और ४,००० श्लोक-परिमाण के बीच होगा।

ग्रन्थ का रचनाकाल चैत्र शुक्ल १३, सं. १७९७ वि. है। समस्त ग्रन्थ राग बिलावल, राग सारंग, राग धनाश्री आदि रागों में बद्ध अत्यन्त ललित पदों में रखा गया है। भाषा अवधी है।

ग्रन्थकर्ता हर प्रसाद पंजाब प्रान्तान्तर्गत हिसार नामक स्थान के निवासी कम्पानी खत्री थे। सम्भव है वे जाकर कुछ दिन अयोध्या में भी रहे हों, अन्यथा उन जैसे पंजाबी के लिए अवधी में ऐसी सुन्दर कविता लिख सकना कठिन था।

PB—PALI AND BUDDHISM SECTION

30. FROM AN EMPTY TO A FULL SHOWCASE

SYAM SUNDAR BANERJEE, CALCUTTA

Gautama Buddha, the Buddha of Indian history, was not against Brahmanism in the pure sense of the term but he was against the perversions in Brahmanical order and practices. He stood up for the exploited and suffering humanity. His ethical concepts were sublime and noble, He was rather an inevitable product of the social urge of his time when the people in general were eagerly looking for a Messiah as he was.

But the Buddha founded a big Saṅgha or ecclesiastical order. Besides those who had renounced he allowed laity to come under his banner. The mass of the people had supertitions and beliefs in magic and necromancy The Buddha himself was above all supertitions and magical practices but with an eye to an early development of the Saṅgha, he reformed from hitting at these deep-rooted habits of mind of his numerous incoming followers who did not accept yellow *robes*.

Through this drifting hole ultimately the Vajrayāna Pantheon evolved. Magic wanted to overthrow ethic. Numerous Buddhas and Bodhisattvas, gods and goddesses, not belonging to our world at least, appeared and tried to push back the smiling and admonishing Buddha of the Gandhakuti.

In this short paper, a pen-picture of the formation of this full showcase from an empty one has been drawn.

31. MAHĀNĀMA STHAVIRA OF CEYLON

C. E. GODAKUMBURA, NUGEGODA (CEYLON)

Mahāvamsa, the chronicle of Ceylon in Pali verse, covering the history of the island up to the end of the reign of King Mahāsena (A.D. 276-303), is attributed to a Sthavira by the name of Mahānāma. A Mahānāma Sthavira is also known for a Sanskrit inscription in nine stanzas set up at Bodhgaya in the sixth century. Some scholars, including fleet have taken—with a certain amount of reservation on the Ceylon chronology—, the two sthaviras by the name of Mahānāma to be one and the same. Others have disagreed.

Recently we have had epigraphical evidence in Ceylon, in the form of a Sanskrit record incised between the lines of a tenth century Sinhalese pillar inscription set up at a site called Rāmakāle near Sigiriya which throws more light on the life of Mahānāma sthavira, and his works. From this we know that the Mahānāma who set up the Sanskrit inscription at Bodhgaya was the author of a Sinhalese *Mahāvaṃsa*. It also confirms Fleet's suggestion, which has been accepted by Keilhorn, Bhandarkar and Paranavitana that the date in the Bodhgaya inscription is in the Kalacuri era and not the Gupta era.

Further this inscription tells us that Mahānāma Sthavira was the author of the chronicle *Mahāvaṃsa* written in Sinhalese, the *Saddhamma-ppakāsinī* (Saddharmaprākaśinī) commentary on the *Paṭisambhidāmagga* and the Sanskrit Mahākāvya, the *Padyacūḍāmaṇī*, in twenty seven cantos. He also set up a Sanskrit inscription at Bodhgaya suggesting in it that his *Saddharmaprākaśinī* was a fuller compendium of the Dharma than the *Abhidharmakoṣa* of Vasubandhu, and also by a figure of speech that he was the author of the *Mahāvaṃsa*.

Mahānāma's father was Migāra, the Commander-in-chief of King Dhātusena (A.D. 459-477), and his mother was Saṃghā, the daughter of the same king. At Mahānāma's birth his mother died, and when the boy grew up he became a monk under the Vanavāsa sect who dwelt near Adam's Peak. Mahānāma had been three times to Bodhimaṇḍavihāra. On each of the first two occasions he lived there for seven years. During the third stay he had a temple for Buddha image built at the Bodhimaṇḍa and had the Sanskrit inscription put up.

On return to Ceylon, Mahānāma went to Suvarṇapura, (Palembang) and came back at the invitation of King Śilākāla (A.D. 522-535). He died at a ripe old age, and his memorial stupa is at Parvatavihāra to the north of Sigiriya.

32. THE POSITIONS OF MASTERY AND THE DELIVERANCES

FR. NOEL SHETH, S. J., POONA

Among the manifold meditations of early (Pāli) Hīnayāna Buddhism the Positions of Mastery (*abhibhāyatanāni*) and the Deliverances (*vimokkha*) are two octets of a rather abstruse nature. Basing itself mainly on the Pāli Canon and the commentaries of Buddhaghosa, this paper attempts an explanation and an interpretation.

In the *Dīgha-nikāya* and in the *Aṅguttara-nikāya* the aspirant in called '*ajjhattaṃ rūpasaññī*' in the first two Positions of Mastery and '*ajjhattaṃ arūpasaññī*' in the rest of the Positions. While Buddhaghosa interprets the former to mean 'one who is in trance over his bodily frame' it could be that the term means 'one who is still conscious of his body, is still attached to it.' This would explain how, when the aspirant has *progressed* to the third Position, he is no more '*rūpasaññī*' (attached to his body). It would also set aside the question asked by Mrs. Rhys Davids with regard to the word '*rūpī*' occuring in the first Deliverance and corresponding to 'rūpasaññī' viz. how the simultaneious dual effort of intense attention on one's corporeal self and on the external material forms was effected.

But the *Dhamma-saṅgaṇi* reads '*ajjhattaṃ arūpsaññī*' throughout. The reading '*ajjhattaṃ rūpasaññī*' is, however, to be preferred because it shows a gradation from less perfect to more perfect. Besides, seven in the *Dhamma-saṅgaṇi* itself, the first Deliverance has the term '*rūpī*' (corresponding to *rūpasaññī*) and not '*arūpī*.' Further confirmation of this preference is derived from the fact that Buddhaghosa tries to explain away the absence of the term '*rūpasaññī*' in the *Dhammasaṅgaṇi*.

By adducing evidence from the *Dharma-saṅgaṇi* and Buddhaghosa it is shown that the Positions of Mastery are not meant to get rid of the delusion of the apparent permanence of external things but are intended to lead the aspirant to the 'form-world.'

The Postitions of Mastery are similiar to the first three Deliverances which are also connected with the 'form-world' while the rest of the Deliverances are considered to be of a 'higher nature' because they lead the aspirant to the 'formless world' and even beyond to the limit of existence.

A fairly detailed explanation of these two kinds of meditation is given and it is concluded that they are forms of self-culture and mind-development by means of self-hypnosis and auto-suggestion with no admitted dependence on God or any extra-subjective power.

33. CONTRIBUTION OF BUDDHAGHOṢA TO PALI LITERATURE

SASAN PRIYA SRAMAN, CALCUTTA.

PR—PHILOSPHY AND RELIGION SECTION

79. A NEW INTERPRETATION OF THE AVATĀRA CONCEPT

SUKUMAR AZHEEKODE, CALICUT

80. A CRUCIAL PROBLEM IN ŚAṂKARA'S INTRODUCTION TO HIS BRAHMA-SŪTRA-BHĀṢYA

B. BHATT, BERLIN (WEST GERMANY)

81. "TADVIPARYAYEṆA"—AN UNNOTICED INTERPRETATION IN ŚAṂKARA'S ADHYĀSA BHĀṢYA.

B. BHATT, BERLIN (WEST GERMANY)

82. THE THREE COMPLICATED VIEWS AN ADHYASA IN ŚAṂKARA'S INTRODUCTION TO HIS BRAHMA-SŪTRA-BHĀṢYA

B. BHATT, BERLIN (WEST GERMANY)

83. ON THE MEANING OF THE TITLE BṚHADĀRAṆYAKA UPANIAṢD

VISHNU PRASAD BHATT, POONA.

In this paper I have tried to discuss the exact significance of the words *Bṛhat*, *Āraṇyaka* and *Upaniṣad*. In doing so, I have discussed critically the views of *Ācāryas* and modern oriental and occidental scholars.

The discussion leads one to the conclusion that Śaṅkara and his followers, the traditional interpreteres, do not satisfy one as regards the meaning of the word *Upniṣad*, because it does not agree with the Upniṣadic texts themselves.

The real meaning of the word *Upaniṣad* is *Rahasya* i. e. knowledge which is instructed in a solitary place. The word never means 'a secret.' It may, at best mean 'mysterious 'or' extremely subtle.' At the end, the title of the *Bṛahadāraṇyaka Upaniṣad* is interpreted and a reasonable explanation for the same is given.

84. NA STRĪ SVATANTRYAMARHATI

DR. KRISHNANATH CHATTERJEE, SANTINIKETAN

It is almost a blasphemy to talk in this language when women are demanding equal rights with men and social justice and when they are gainfully utilising the opportunities of socialised living. The present paper, therefore, can hardly address itself to undermine the role of women in the society. At the sametime, however, it is worth investigating into the conditions that led to the development of such an extreme concept in the society that allegedly deprived women of all independence.

Dependence of women is a common trait of sociology much shared by races. The amount of freedom that women enjoy in relatively backward or primitive societies marks a significant contrast.

The Ṛgveda is a literature of a growing patriarchal people. It abounds therefore, in the idealistic aspirations of the patriarchal society. At the same time, however, it could not shed altogether the traits of matriarchy. Sociologists are of the opinion that individual marriage or marriage proper, so to say, has its roots in the system of marriage by capture. The most remarkable factor of the marriage by capture was the change of domicile on the part of the bride. Marriage by capture was followed by the system of marriage by purchase. Exogamy slowly made its appearance, with the consequent fixed custom of extra-clan marriage.

Such a system could be effected only in case the bride was made to lose all her interest in the family of her origin. Patermity resulted in the masculine desire to preserve the economic power lest the economic indepencence, if allowed to women, might result in the total elimination of the father.

85. IS ŚIVA A NON-ARYAN DEITY ?

MAHESHWAR DAS, CALCUTTA.

This is a burning question of the day challenging the erroneous view of the modern scholars, both oriental and accidental, misrepresentating Śiva the highest divinity of the Hindu pantheon as non-Aryan deity from some outward marks, which, when deeply studied, clearly prove that as propounded in the Vedas and other Hindu Scriptures, the Deity is an all pervading entity who has created the Universe with his immanent and transcendent power, on the strength of which He is called Īśvara containing in Himself the whole creation comprised of both good and bad, auspicious and inauspicious, which are all combined in Him to make His form perfectly Universal (Viśvamūrti). So the apparent contradictions that we

find in Him are not contradictions at all and the term Īśvara which is applied to Him cannot be applied to any other deity in the Hindu pantheon. Thus Śiva occupies unique position equivalent to that of the highest Absolute of Hegel in which all contradictions are resolved into one; self-contradictory thesis and antithesis are resolved into one perfect unity.

Secondly, the term liṅga associated with Śivaliṅga has been a matter of confusion which has misled the scholars, who think that phallus worship being prevalent among the non-Aryans, the worship of Śivaliṅga indicates Śiva to be a non-Aryan God. This interpretation of liṅga is based upon gross misconception. The term linga actually means subtle or final cause into which all things produced are merged into one as stated in the Mahānirvāṇa Tantra and other works:—

आकाशं लिङ्गमित्याहुः पृथिवी तस्य वेदिका ।
आलयः सर्वदेवानां लयनात् लिङ्गमुच्यते ।। (म. नि.त.)

Thus the word liṅga being interpreted as the ultimate final cause into which all the rest created universe is ultimately merged, the theory of phallus worship falls to the ground.

Thirdly, the unbroken tradition reflecting uniformly the worship of Śiva as the ultimate Being in the Vedas, Purāṇas and philosophy, clearly proves that Śiva is purely a Vedic god and the touch of non-Aryan culture with Śiva cult is based purely on misconception.

86. THE CONCEPT OF ŚRĪ-LAKṢMĪ IN PĀÑCARĀTRA

U. N. DHAL, BHUBANESVAR

87. RUDRILA-THE AUTHOR OF SĀṄKHYAKĀRIKĀ

R. S. GARG, INDORE

The paper will throw some new light on the identity of Rudrila or Vindhyavāsin, the author of SāṅkhyaKārikā. In Malwa, we have got some copper coins of 5th-6th century A. D. with the kings name Rudrila. During that period 'Ila' being names like Rāmila, Svāmila etc. were popular in Malwa.

In a copper plate, we have a name Rudradāsa as the rular of Nimar and Bagh area. He was a scholar. His name Rudradāsa or Rudrila is important.

88. THE CONCEPT OF RĀJA YOGA

DR. B. L. NIGAM, UJJAIN

The term Rāja Yoga does not appear anywhere in the principal Upaniṣads, Pātañjala Yoga sūtras and the Bhāgavadgītā . Jñāna Yoga, Bhakti Yoga and Karma Yoga are the terms which occur in the Bhagavadgītā. It seems that Rāja Yoga as a term had not become popular till than, though many of its practices are found incorporated in the Bhagavadgītā. The term is frequently used in some of the minor upaniṣads e.g. Maṇḍalabrāhmṇopaniṣad, Yogatattvopaniṣad, Advayatārakopaniṣad. The Yogaśikhopaniṣad mentions the names of mantra, laya and haṭha yoga and considers them as steps to Rāja Yoga, but all of them are included in one Mahā Yoga.

The minor upaniṣads are neither true to the philosophy nor the practices prescribed in the Pātañjala yoga. The Yogatattvopaniṣad prescribes the practice of twenty stages to attain Rāja Yoga which includes all the limbs of Aṣṭāṅga Yoga of Patañjali. Similarly Maṇḍalabrāhmṇopaniṣad expects of Rāja yogin to know well the nine cakras, six ādhāras, three kinds of introspection and five kinds of others. In the absence of these practices, a yogin is a yogin in name only possessing merely book-knowledge.

A careful perusal of these minor upaniṣads shows that they show a very close influence of the Pātañjala Yoga on them, and all of them advocate the philosophy of the Advaita Vedānta. It seems that the seers of the Vedāntic age had realised that the psycho-physical discipline advised by Patañjali could make their path to the realisation of Brahman easier. These Yoga upaniṣads are least inclined to talk about the dualistic philosophy of the Sāṁkhya-Yoga. Śaṁkara in his Aparokṣānubhūti, Vivekacudāmaṇi and Ātmabodha prescribes Rāja Yoga as indispensable for the realisation of Brahman.

Vijñānabhikṣu treats Rāja Yoga and Pātañjala Yoga as synonyms. In his Yogasārasaṁgraha, he quotes Nāradīya Haribhakti Śuddhodaya to say that Nārada has given the description of Rāja Yoga. This term has been made very popular by Swāmī Vivekānanda and his followers. Swāmī Akhilānanda considers Patañjali as the father of Rāja Yoga and in his opinion this term always refers to the systematic thought propounded by Patañjali.

From the above investigation, I conclude that the term Rāja Yoga has no invariable relation with the duliastic philosophy of Sāṁkhya and the term is primarily used for the practices of the aṣṭāṅga yoga of Patañjali; and since these practices may profitably be used by any one and everyone for the realisation of his ideal, these practices are popularly known as Rāja or superior or indispensable yoga.

89. मनुस्मृतीयं दर्शनम्

डॉ. श्यामसुरेश पाण्डेय, नई दिल्ली

धर्मप्रयोजकेषु प्रथमं स्थानमश्नुवानो ब्रह्मपुत्रः स्वायम्भुवो मनुः 'धर्मशास्त्रं तु स्मृतिः' इति व्याहृतिदिशा धर्मशास्त्रतया व्यपदिश्यमानायां स्वकीयस्मृतौ आदौ जगतः समुत्पत्तिं वर्णयितुमुपचक्रमे, अन्ते च गुणवृत्तिं, गुणसन्निपातं, निःश्रेयसाख्यं मोक्षं प्रमेयसाधकतमं प्रमाणत्रयं च वर्णयाञ्चकार। धर्मं समग्रतया प्रतिपादयितुकामेन मनुना धर्मशास्त्रेऽपि जगदुत्पत्तिमोक्षप्रभृतयो विषयाः प्रतिपादिता इति निष्कर्षो लभ्यते। एतदीयं दर्शनं च, क्वाचित्के वैषम्ये सत्यपि, अव्यक्तमहदादितत्त्वानां यथाक्रमं वर्णनं गुणवृत्तेर्गुणसन्निपातस्य प्रमाणत्रयस्य जीवद्विदेहमोक्षयोश्च विशदं विमर्शं चावलोक्य, स्वायम्भुवदौहित्रेणादिविदुषा कपिलेन प्रोक्तेन सांख्येनैव संवदतीति मतिर्भवति।

90. THE PROBLEM OF अनात्मवाद IN BUDDHA'S TEACHINGS

DR. YOGESH PANDEY, SAGAR

The present paper is an attempt to throw new light on the problem of अनात्मवाद, in Buddha's teachings. It has been maintained here that Buddha's अनात्मवाद does not essentially differ from the Upaniṣadic अद्वैतात्मवाद, and the difference seems to consist merely in their respective approaches and stand points.

91. THE SAIVISM OF KASHMIR

DR. B. N. PANDIT, SIMLA

Śaivism, though pre-Aryan in origin got fully integrated into popular Hinduism by the period of the great epics. The monistic Śaiva philosophy entered into Kashmir in the seventh century along with the advent of the Sangamāditya, the sixteenth descendent in the line of Tryambakāditya (400) who gave a start to this philosophy somewhere near Kailāśa.

This paper gives a historical survey of the chief source—books of Kashmir Śaivism and points out its special features—

(1) Pragmatic approach—middle path between realism and idealism.
(2) Imported to any aspirant without restrictions of caste, creed, sex etc.
(3) Does not disturb the traditional vedic religion, but only practice of yoga side by side with devotion.

92. THE POINT IN DEVOTION-THEORY WHERE MADHUSŪDANA SARASVATĪ AND THE BENGAL VAIṢṆAVAS MEET

DR. UMA ROY, CALCUTTA

93. प्राचीन विधिशास्त्र की दृष्टि से 'धरना' और 'भूखहड़ताल' की वैधानिकता

गोपाल चन्द्र सिंह, लखनऊ

दूसरे के द्वार पर यह कहकर बैठना और भूखहड़ताल करना कि यदि गृहस्वामी हमारी माँग को पूरा नहीं करेगा तो हम अनशन द्वारा प्राण त्याग देंगे तथा किसी के द्वार को अपनी बात मनवाने के लिए इस प्रकार छेकना कि घरवाले निकल-पैठ न सकें—ये दोनों ही बातें, जिन्हें अपने प्राचीन ग्रन्थों में क्रमशः 'प्रायोपवेशन' और 'गृहसंरोधन' की संज्ञा दी गई है, ऐसी हैं जो इस देश में इतने काल से और इतनी अधिक प्रचलित रहीं (और कुछ हद तक अब भी हैं) कि उन्होंने समय पाकर 'आचरित', अर्थात् रूढ़ि या रिवाज, की संज्ञा ही ग्रहण कर ली और अपने लिए कुछ सीमा तक एक धर्मशास्त्र से मान्यता भी प्राप्त करवा ली ।। मनु आदि प्रमुख स्मृतिकारों ने ऋणोद्ग्रहण के लिए जिन उपायों को मान्यता दी है उनमें 'आचरित' की भी गिनती है। किन्तु महाजन "आचरित' का सहारा तभी ले सकता था जब ऋण का अस्तित्व और महाजन को प्राप्त धन की मात्रा दोनों ही असन्दिग्ध और निर्विवाद हों, जो तभी सम्भव था जब या तो दूसरा पक्ष उन्हें स्वीकार करता हो या वे न्यायालय द्वारा अधिनिर्णीत हो चुके हों। अन्यथा 'आचरित' का सहारा लेने वाला महाजन दण्ड का भागी होता था, क्योंकि विषय के विवादग्रस्त होने पर उसके लिए यह आवश्यक था कि वह किसी न्यायालय-बाह्य उपाय का सहारा न लेकर न्यायालय की ही शरण में जाय।

राजतरंगिणी के अनुसार प्रायोपवेशन पर निगाह रखने के लिए अलग से एक राज-कर्मचारी होता था। सम्भव है यह प्रथा कश्मीर के अतिरिक्त अन्य प्रदेशों में भी रही हो और सभी जगह यह देखते रहना राज्य का कर्त्तव्य ही रहा हो कि कोई अवैधरूप से प्रायोपवेशन या गृहसंरोधन न कर सके।

गौतम ने अपने धर्मसूत्र में 'प्राय', अर्थात् अनशन, द्वारा किये गये आत्मघात को भी आत्मघात ही माना है और सम्भव है यही अन्य धर्मशास्त्रप्रणेताओं का भी मत रहा हो।

प्राचीन काल में 'प्रायोपवेशन' ऋणोद्ग्रहण के लिए ही नहीं अपितु अपनी न्याय या अन्याय बात मनवाने या जनता को भड़काकर जन-प्रकोप और विद्रोह उत्पन्न करने के लिए भी राज्य-शासन अथवा किसी श्रेणी या संघ के विरुद्ध काम में लाया जाता था। राजतरंगिणी में तो इस प्रकार के उदाहरण भरे पड़े हैं।

प्रायोपवेशन अधिकतर ब्राह्मण ही किया करते थे। लोग उनकी सामाजिक स्थिति के कारण उनका आदर भी करते थे और उनके शाप से डरते भी थे। इसलिए उनके विरुद्ध अभियोग चलाने का किसी को साहस ही न होता रहा होगा। सम्भवतः इसीलिए धर्मशास्त्र या अर्थशास्त्र में एतत्सम्बन्धी विधि का कोई विशद विवेचन नहीं मिलता।

94. WHO IS THE COMMENTATOR OF THE SŪTA-SAṀHITĀ

T. SHIVAMURTHY, VARANASI

There is a lot of confusion among the scholars about the author of the commentary Tātparya Dīpikā on Sūta-Saṁhitā, one of the earliest and most authoritative works on Śaivism. The invocatory verses of the commentary do speak of its author as Mādhava Mantri. But many people seem to confound him with Vidyāraṇya, who, before assuming the pontifical throne at Śringeri was known as Mādhavācārya. There are ample evidences both from the inscriptions and the commentary to show that this identification is erroneous. It is quite evident from the invocatory verses and the colophons that the commentator was a disciple of Kāśhī Vilāsa Kriyāśakti and was a propagator of the Upaniṣadic path (Upaniṣanmārgapravartakācārya). These two important facts are again found in many inscriptions where we get more details of his biography. According to these sources he was a brahmin of Āngirasa Gotra and his parents were Cavunda and Macambika. This clearly shows that he is different from Vidyāraṇya Mādhava whose Gotra was Bhāradvāja. A study of the various inscriptions reveals that Mādhava Mantrin was a great warrior too and was a minister to the king Bukka. We learn of the activities of this minister from the inscriptions even after the death of Vidyāraṇya. From all the above considerations and many more, it is clear that Mādhava Mantrin was a later contemporary of Vidyāraṇya. The reader of the commentary will find that he was in no way inferior to Vidyāraṇya in scholarship. It is perhaps for this reason that he was wrongly identified with Vidyāraṇya. The first line of the commentary "Śrimadvidyāraṇyakṛtatātparyadīpikākhyasūtasaṁhitāvyākhyānaprārambhaḥ" (Madras edition) merely confuses the issue and, therefore, can be dismissed as a mistake committed by an ignorant scribe since it is not to be found in any other edition of the text.

95. ĀGNEYĪ DHĀRAṆĀ

C. S. SUNDARAM, MADRAS

The Āgneyī Dhāraṇā is one of the five varieties of Dharaṇas, described in the Kashmirian work Mālinivijaya Tantra. This paper discusses this variety of Dhāraṇā, pointing out references to it in Purāṇic and Tantric texts and its relation to yogic practices.

96. प्रणामी साहित्य तथा धर्म-दर्शन

मोतीलाल त्रिपाठी, उज्जैन

श्री प्राणनाथजी (संवत् १६७५-१७५१) प्रणामी सम्प्रदाय के आचार्य और प्रेममार्गी शाखा के प्रमुख कवि थे। इनके गुरु श्री निजानन्द स्वामी (देवचन्द्र) थे। इनके प्रमुख ग्रन्थ कुलजम स्वरूप (या तारतमसागर) में विभिन्न भाषाओं के १४ ग्रन्थों का समुच्चय है जो १८ हजार चौपाइयों का है। इनके काव्य में प्रेम लक्षणा भक्ति की तात्त्विक अभिव्यंजना विशेष रूप से की गई है। बालस्वरूप श्रीकृष्ण लीला के अन्तर्गत वे ११ वर्ष ५२ दिन की पूर्ण ब्रह्म की लीला मानते हैं। रासलीला को मानते हैं। रासलीला में तीन भेद करते हुए वास्तवी अखण्ड लीला को मानते हुए तीन पुरुषों में अक्षरातीत को ही उत्तम पुरुष कहा गया है। इन्होंने मानसी पूजा को सर्वोत्तम माना है तथा प्रमाण स्वरूप शब्द-अनुमान-उपमान और प्रत्यक्ष इन प्रमाणों से मुख्यतः शब्द प्रमाण से ब्रह्म बोध होता है ऐसा माना है। दक्षिण में जो स्थान रामदास का है उसी प्रकार सौराष्ट्र एवं बुन्देलखण्ड में प्राणनाथ का है।

97. दुर्गा सप्तशत्याः गीतायाश्च भावसाम्यम्

डॉ. सुरेन्द्र नारायण त्रिपाठी, नई दिल्ली

नास्त्यत्र विसंवादो यत् आस्तिक जगति मार्कण्डेयपुराणान्तर्गतदुर्गासप्तशत्याः महर्षि द्वैपायनवर्णितायाः महाभारतान्तर्गतगीतायाश्च अपूर्वः सम्मानः दरीदृश्यते। तन्त्राराधने व्यवहरणे अर्चनायां जीवनस्य विभिन्नक्षेत्रेषु ग्रन्थरत्नयोरनयोः परिचर्या समवलोक्यते। न विस्मयावहमेतद्यत् अनयोः ग्रन्थयोः आध्यात्मिक दृष्ट्या भावसाम्यं नितरां स्पृहणीयम्। यथा गीतायां काण्डत्रयं षटकत्रये विभक्तम् सप्तशतैः श्लोकैः तथाऽत्र चरित्रत्रयं सप्तशतैः श्लोकैः कर्मयोगोपासना ज्ञानात्मकं विभक्तम्। यथा तत्र दशमाध्याये देवानामैक्यं विभूतिवर्णनं, एकादशे च विश्वरूपदर्शनं साधितं तथात्र दशमाध्याये 'पश्यैता पुष्ट मय्येव विशन्त्यो मद्विभूतयः' इत्यादिना साधितम्, महिषासुरयुद्धेच सहस्रवाह्वानादिकम् प्रदर्शितम्। पञ्चमाध्याये एकस्या एव देव्या विभिन्नरूपेण संस्तवनम् तत एव शैव्या वैष्णव्या ब्राह्मया चाविर्भाव:।

ईदृशं साम्यं प्रतिपाद्य अस्मिन् निबन्धे उभयोः ग्रन्थयोः भाषागतं भावगतं च बहुविधं साम्यं विमृष्टम्।

98. गणेशः तत्स्वरूपं च

डॉ. सुरेन्द्र नारायण त्रिपाठी, नई दिल्ली

"नास्त्यत्र सन्देहावसरो यत् देववादे यावान् विसंवादः भगवतो गणेशस्य विषये वरीवर्ति न तथाऽन्येषु देवेषु। न केवलं साधारणानाम् अपितु लब्धवैदुष्यानामपि दृश्यतेऽत्र विवादः।"

निबन्धेऽस्मिन् वैदिकपौराणिककाव्यादिग्रन्थेषु 'गण' शब्दप्रयोगान् प्रदर्श्य तस्यार्थं, 'गणेश' पदार्थं च व्युत्पाद्य नानाप्रमाणोपन्यासपुरःसरं गणेशस्वरूपं विवेचितम्। —सम्पादकः

99. A CONVINCING CASE OF INTERPOLATION IN TAITTIRĪYA UPANIṢAD

V. VENKATACHALAM, UJJAIN.

The text of the *Taittirīya Upaniṣad*—which is one of the very few major Upaniṣads and the only one among the *Daśopaniṣad* group, preserving the tradition of accents—has been handed down by an unbroken tradition, which is live to this day in Maharashtra and the southern states. Consequently, its pristine text is in an excellent state of preservation. The text as fixed by the *bhāṣya* of Ācārya Śakṇara has been adopted, by and large, by later commentators. Possibilities of interpolation or corruption in this text are, therefore, practically ruled out.

This paper seeks to prove that even the *Taittirīya Upaniṣad* nods It brings to light interesting evidence from the authoritative *Vārtika* of Ācārya Sureśvara and equally authoritative commentary of Ānandagiri to show that there were at least two distinct text traditions in respect of the *mantras* in the fourth *anuvāka* of *Śikṣāvalli*, which are interpreted by Ācārya Śaṅkara as mantras to be employed in *homa* by one who aspires for wealth (*śrīkāma*). Whereas the universally current present text has twelve sentences ending with *svāhā*, the *bhāṣyakāra* appears to have had a text with only eight such sentences. Ācārya Sureśvara (true to the traditions of a *Vārtikakāra* who is expected to discuss also things left unsaid by the writer commented upon—*Uktānuktaduruktacintanaṁ Vārtikaṁ*) explained two of the four extra sentences, which were not commented on and were possibly unknown to or discredited by Ācārya Śaṅkara.

This conclusion, which emerges clearly from Ānandagiri's statement "प्रमायन्तु ब्रह्मचारिणः स्वाहा, शमायन्तु ब्रह्मचारिणः स्वाहा, इति वाक्यद्वयं केचित्पठन्ति, तस्यार्थमाह------" is further strengthened by the commentary *Dīpīkā* on the Upaniṣad by Śaṅkarānanda, who is recognised as an accredited spokesman of the Aduaitic standpoint and whose commentaries on all the Upaniṣads closely to the line of Ācārya Śaṇkara and are, mostly, just a *rechauffe* of his *bhāṣyas*. His categorical remark affirming the number of sentences in the Upaniṣad ending with *svāhā* as eight (अत्र स्वाहान्ताः अष्टौ मन्त्राः) can not be mere fortuity.

The paper also points out that owing to editorial mispunctuation (and scribal nods in the MS ?), the printed text of the *Dīpika* in the context does not yield the writer's intended sense. The right text is restored and its correct import is explained.

Evidence has also been marshalled in the paper to show:

(1) That the text of the *bhāṣya* itself has been interfered with here.

(2) that even Ācārya Sureśvara's text of one of the extra sentences

possibly differed from the extant one. It looks likely, if not certain, that he had सं मा यन्तु in place of the present शमायन्तु.

The broader issue of the possibilities of interpolation in the major Upaniṣads is also broached *en passant*. The opinions of different teachers from Bhāskarācarya of a remoter epoch to Veṅkaṭanātha of a recent age (author of the commentary *Brahmānandagiri* on *Bhagayadgītā*) are cited to support the position that even Indian thinkers who held the Upaniṣadic texts sacrosanct did not totally rule out cases of calculated and cold-blooded interference with the texts.

100. THE ĀḶVĀRS AND THE VIŚIṢṬĀDVAITA

K. K. A. Venkatachari, Madras

Śrī Rāmānujācarya, the propagator and systematizer of the Viśiṣṭādvaits school of thought, like his predecessors Yāmuna (Āḷavandār) and Nāthamuni, continued the tradition of the Āḷvārs. An attempt has been made in the following lines to show how some important tenets of Rāmānuja are having their basis in the works of the Āḷvārs.

The school of Rāmānuja derives its name "Viśiṣṭādvaita" from the concept of the whole world consisting of sentient and insentient entities (*cit* and *acit*) forming the body (*śarīra*) of the Lord, and the Lord being its soul (*śarīrin*). It is interesting to note that this view is already found in the works of Poygai, Nammāvḷār and Tirumaṅgai, to mention a few.

Rāmānuja mentions, among others, the virtues of *Paratva*, *Sauśīlya* and *Saulabhya*, as belonging to the Lord. These are already mentioned by Nammāḷvār (2, 2 to 10, 5.7.1, 10.6.1, 1.3.1, 1.5.6) and others.

The doctrine that the salvation (*mokṣa*) of individual salves (*jīvas*) is effected by the Lord's volitional Grace (*kṛpā*) without any reference to their efforts, is propounded by Rāmānuja. This indeed is found in the songs of Āḷvārs like Nammāḷvār and Tirumaṅgai (1-10 and 5-8-1 respectively).

The interpretation of *mokṣa* as Kaiṅkarya or Service to the Lord as well as to His Devotees (*bhāgavatas*) is favoured by Rāmānuja in his *Śaraṅāgatigadya*. This finds its roots in Poygai (1-11-14), (1-11-30), Nammāḷvār (3-5; 3-6; 3-7) and Toṇḍaraḍippoḍi (Tirumālai 41, 42).

It may be interesting to note that while Śaṅkara opines that the knowlege (jñāna) arising out of a true understanding of the Chāndogya-text "tattvamasi" is the only means of Mokṣa (*jñānāt mokṣaḥ*), Rāmānuja interprets the Knowledge of "tattvamasi" as the Knowledge of the "Śarīra-śarīri-bhāva." And this interpretation is already found in Poodathāḷvar (1-2) and Tirumazisai (Nānmugam Tiruvandādi 72).

According to Śaṅkara, his system of Philosophy called *Advaita* hinges upon the concept that the whole world is illusory (Māyā). The word Māyā, which is found in some Upaniṣadic texts, is interpreted by Rāmānuja as the Creative Power of the Lord. It is interesting to note that this interpretation is already anticipated by the earliest of the Āḷvārs, viz., Poygai (First Tiruvandādi, stanza 7) and supported by Nammāḷvār (3427-1).

It may thus be seen that Rāmānuja, the Great systematizer of the Viśiṣṭādvaita school of thought, owes some of his doctrines in no small measure, to the teachings of the Āḷvārs.

PJ—PRAKRIT AND JAINISM SECTION

36. NIKṢEPA—A JAIN CONTRIBUTION TO SCHOLASTIC METHODOLOGY

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The beginnings of brahmanical learning and science sprang from the needs of the interpretation and correct tradition of the Veda; Jain monastic scholarship originated and developed from the comparable task of explaining and handing down to pupils the sacred scriptures of Jainism. The extraordinary thoroughness with which the Jain ācāryas tackled this all-important task, combined with their remarkable ingenuity, would seem to have been responsible for a distinctive trait of Jain scholasticism: the special emphasis on methodology. Theoretical disquisitions on methods for explaining and interpreting the sacred texts play a considerable role in early exegetical literature; quite a number of different systems, of interpretation tools, were evolved, and it might be said that most of the original Jain contributions to Indian scholarship were made in the field of methodology. Best known and philosophically the most interesting and fertile one is the famous "relativity theory", the syādvāda; there is besides the related, but different and independent system of the nayas; the general method of approaching a subject is systematized in the form of the four anuyogadvāras; and, leaving aside some minor artifices, there is the subject of the present paper, the nikṣepa. This curious system of subjecting key words to an investigation by applying a scheme of fixed viewpoints may be less fruitful philosophically but occupies almost a key position in early scholastic literature, particularly the nijjuttis. Its prime importance for the understanding of these difficult and hitherto rather imperfectly understood texts representing the earliest post-canonical development of Jain doctrine and exegesis

justifies a fuller treatment of it which may elucidate points misunderstood or remained dark hitherto. The starting-point will be what might be called the *locus classicus* of the nikṣepa in the Āvaśyaka-niryukti. This full description, pre-supposed by all the other Niryuktis, will enable us to follow the later development of the system and to trace its roots in old canonical texts. It will be seen that the nikṣepa was not only a very useful pedagogical instrument for the Jain ācarya but is of interest as a primitive, but truly scientific approach to semantics, a contribution to lexicography in the modern sense of the word.

37. भगवान् महावीर का निर्वाणकाल

शोभनाथ पाठक, मेघनगर

ऐतिहासिक दृष्टि से भगवान् महावीर के निर्वाणकाल का निश्चित समय बड़ा ही महत्त्व पूर्ण है। वैसे मनीषियों ने पुष्ट प्रमाणों के आधार पर अपना-अपना मत दिया है जिसमें कुछ भिन्नता है। अर्थात् भगवान महावीर का निर्वाण काल ५४६ ई. पू., ५२७ ई. पू. और ४६८ ई.पू. माना गया है। इन्हीं तिथियों के आधार पर पूर्ववर्ती व परवर्ती राजाओं का कार्यकाल निश्चित किया जाता है। विशेषत: अवन्तिकाधीश विक्रमादित्य के लिए तो यह तिथि बड़ी ही उपयुक्त है। मेरुतुंगाचार्य ने अपनी 'पद्यावली' में बताया है कि अवन्तिकाधीश ने नव शकों को पराजित किया, वह समय महावीर स्वामी के निर्वाण के ४७० वें वर्ष है। इसका समुचित विवेचन करने से स्पष्ट होता है कि महावीर स्वामी का निर्वाण ५२७ ई. पू. ही हुआ था। जबकि डॉ. राधाकुमुद मुखर्जी ने 'प्राचीन भारत' के पृष्ठ ३६ पर लिखा है कि "परम्परानुसार महावीर निर्वाण विक्रमादित्य के जन्म से ४७० वर्ष पूर्व माना हुआ है। विक्रम के जन्म के १८ वर्ष बाद, ५८ वर्ष ई.पू. में विक्रम संवत् जारी हुआ। इस प्रकार ४७०+५८+१८=५४६ ई. पू. में हुआ। कुछ विद्वान् ४६८ ई. पू. भी वह काल मानते हैं।

समस्त तथ्यों के निचोड़ स्वरूप ५२७ ई. पू. ही वह काल ठीक माना जाता है। मुनि कल्याण विजयजी ने बुद्ध निर्वाण के १४ वर्ष बाद अर्थात् ५२७ ई. पू. स्वीकार किया है।

38. पउमचरिउ का राजनीतिक आदर्श

डॉ. देवनारायण शर्मा, वैशाली, मुजफ्फरपुर

यद्यपि इस अपभ्रंश आदिकाव्य का उद्देश्य राजनीति का कथन करना नहीं, किन्तु, प्रसंगवशात् वह अपने आप कविराज की लेखनी से व्यक्त हो गया है। इसके अन्तर्गत राजनीतिक आदर्श का अवलोकन हम निम्न शीर्षकों के अन्तर्गत कर सकते हैं:—

१. **राजा की योग्यता**––यहाँ कवि की लेखनी असीम को छूती है। वह राजा को सभी दुर्गुणों से रहित एवं सद्गुणों से सम्पन्न प्रस्तुत करती है। उसमें तनिक भी न्यूनता कवि को सह्य नहीं। उसका राजा सर्वाङ्गपूर्णता में शंकर, विष्णु, सूर्य, चन्द्र तथा इन्द्रादि देवों से भी आगे है।

२. **राज्याभिषेक की रीति**––इस रीति का पालन कवि राजतंत्र के अनुरूप ही करता है। उदाहरणार्थ हम चक्रवर्ती भरत और बाहुबलि एवं राम तथा भरत के राज्यभिषेक प्रसंगों को ले सकते हैं, जहाँ पिता राजा का आदेश ही सर्वोपरि माना गया है।

३. **प्रजापालन तथा करोद्ग्रहण**––प्रजापालन एवं सुव्यवस्थित प्रशासन के लिए करोद्ग्रहण की प्रणाली अति आवश्यक बताई गई है। करोद्ग्रहण की सीमा भी संपत्ति के मात्र दशांश तक ही न्यायपूर्ण कही गयी है, इससे आगे नहीं। (८०।१।१०)

४. **युद्ध में शत्रुराजा के साथ व्यवहार**––अन्य धर्मों के पालन में व्यवहृत होने वाली नैतिकता के समान ही युद्ध के मैदान में भी उसका यथासंभव निर्वाह देखना चाहता है। वह स्पष्ट विधान करता है कि केवल उसी शत्रु पर प्रहार करना न्यायसंगत है, जो प्रहार का उत्तर प्रतिप्रहार के द्वारा दे सकता है। एक के साथ बहुतों का तथा पैदल के साथ यानारूढ़ का लड़ना अनीति कहा गया है। (१५-३-४)

५. **शत्रुराजा के साथ संधि-विग्रह सम्बन्धी नीति**––अपने शत्रु राजा के साथ संधि और विग्रह दोनों की ही स्थितियाँ उत्पन्न हो जाने पर कविराज प्रथम पर ही अधिक बल देते पाए जाते हैं। (१६-७-१), क्योंकि अनेकान्तगर्भित अहिंसामूलक धर्म के सरलतम ढंग से निर्वाह करने का एक मात्र सुगम उपाय संधि ही है, विग्रह नहीं। इतना ही नहीं शत्रु राजा के साथ शान्ति-संधि के सभी प्रयत्न निष्फल हो जाने की स्थिति में भी 'पउमचरिउ' के कवि को हम शान्ति-स्थापना का अंतिम प्रयोग करते पाते हैं। किन्तु, तब वह युद्ध की अवश्यम्भाविता को नहीं, अगणित जनसंहार को रोकने में प्रयत्नशील होता है और उसमें उसे सफलता भी मिलती है। उदाहरण के लिए हम भरत-बाहुबलि एवं रावण-बालि के युद्ध प्रसंगों को ले सकते हैं। यहाँ हम 'पउमचरिउ' के राजनीतिक आदर्श को मूलतः साम-नीति से प्रेरित पाते हैं।

39. A NOTE ON THE MORAL IMPERATIVE IN THE HĪRA SAUBHĀGYAM: A JAINA SANSKRIT MAHĀKĀVYA OF THE MUGHAL PERIOD

DR. S. V. SINGH, LUCKNOW

A Sanskrit poetic composition of the order of a Mahākāvya justifies its name only when it teaches the moral imperative while affording the aesthetic delight of 'Rasa' in all its richness. The aesthetic theory of the universal concomittance of 'सद्यः पर निर्वृति and 'कान्तासम्मितोपदेश' fully applies to the Jaina Sanskrit Mahākāvya also. Seen in the light of the above concept of 'Beauty-utility-synthesis' the Hīra Saubhāgyam of the Jaina Sanskrit poet, Deva Vimalagani (16th-17th century) ranks high in the order of the

Mahākāvya or great poetry conducive to the attainment of the ends of human life.

The purpose of this paper is to show (1) that the Hīra Saubhāgyam is a splendid attempt at the poetic idealisation of the moral imperative of Ahiṁsā (non-violence) the central doctrine of the Jaina Dharma; (2) that it is a magnificent illustration of the Dharma of Ahiṁsā of the Jainas in the characterization of the Jaina teacher Hīra Sūri in conversation with Akbar the great and (3) that it is not designed like the Yaśastilaka of the great Jaina poet Soma Deva (10th century A.D.) to be a comprehensive manual of Jaina doctrines and dogmatics and with the result that it succeeds in pin-pointing the moral obligation of Ahiṁsā' (non-violence) and aims at the synthesis of divergent Hindu and Muslim faiths in India in the Akbar era.

40. जैन साहित्य के विकास में मध्यप्रदेश का योगदान

चम्पालाल सिंघई, अशोक नगर

भारतवर्ष के मध्य में विंध्याचल से संलग्न विंध्यभूमि एवं मालवा में जैन संस्कृति फली-फूली। इस प्रान्त के जैन संतों एवं विद्वानों ने जैन साहित्य के विकास में हाथ बटाया। संस्कृत, अपभ्रंश और हिन्दी में साहित्य-सृजन हुआ। प्रमुख साहित्यकार निम्नलिखित हैं:—

पं. आशाधर–मंडलगढ़ (राजस्थान) से आकर मालवा में धार नगरी के समीप नालछा में रहे। सं. १३०० वि. में निधन। विविध विषयों पर लिखा। न्याय–प्रमेण रत्नाकर। काव्य-भरतेश्वराभ्युदय, राजीमती विप्रलंभ। अध्यात्म–अध्यात्मरहस्य आचार–सागार धर्मामृत, अनागार धर्मामृत, क्रिया कलाप। टीकायें––अष्टांगहृदय (वाग्भट) की उद्योतिनी टीका, इष्टोपदेश, भूपाल चतुर्विंशति, आराधनासार, मूलाराधना, जिनयज्ञकल्प, आदि की टीकायें।

महाकवि रइधू–अपभ्रंश भाषा में साहित्य-सृजन। ग्वालियर के तोमर वंशी महाराजा डूंगरसिंह (१४२४-५५ ई.) और कीर्तिसिंह (१४५५-७९) की छत्रछाया में। चरित-सुकौशल, मेघेश्वर, धन्यकुमार, जीवंकर, श्रीपाल, यशोधर आदि। कथा––पुण्यास्रव, सम्यकत्व कौमुदी। पुराण––महा पुराण, हरिवंश। अध्यात्म––आत्म संशोधन, संबोध पंचाशिका।

इनके समकालीन विबुध श्रीधर ने भविष्यदत्त चरित और थलू कायस्थ ने सुकमाल चरित लिखा।

भट्टारक श्रुतकीर्ति––जेरहट नगर में सं. १५५२ वि. में हरिवंश पुराण और सं. १५५३ वि. में परमेष्टि प्रकाश लिखा।

संततारण स्वामी––भ. श्रुतकीर्ति के शिष्य। तारण पंथ के प्रवर्तक। स्वर्गवास सं. १५७२ वि.। गुना मण्डल के मल्हारगढ़ ग्राम में १४ ग्रंथ लिखे। मुख्य––ममल पाहुड़, ज्ञान-समुच्चयसार आदि।

भट्टारक विश्वभूषण––ग्वालियर के निकट अटेर के अ. जगद्भूषण के शिष्य और

उत्तराधिकारी। सं. १६९८ वि. में नेमिजी का मंगल, सं. १९२९ वि. में निर्वाण मंगल, सं. १७४१ में चामुंडराय चरित हिन्दी में लिखे। संस्कृत में सं. १७२५ में पंचमी उद्यापन, सं. १७२८ में निर्दोष सप्तमी इत्यादि।

पं. शिरोमणि—चंदेरी (गुना मंडल) से १२ मील दूर सिंहरौन में सं. १७३२ वि. में धर्मसार हिन्दी में लिखा।

पं. बिहारीदास—भ. सुरेन्द्र कीर्ति के शिष्य थे। सं. १७५६ वि. में आदिनाथ स्तोत्र लिखा।

पं. टेकचन्द—बुद्धिप्रकाश इन्दौर में आरम्भ किया और सं. १८२६ में विदिशा में समाप्त किया। सं. १८२८ में तीन लोक पूजा, कर्मदहन पूजा और सोलह कारण विधान। कथा साहित्य —पुण्यास्रवकथाकोश, श्रेणिक चरित आदि हिन्दी में।

पं. भागचन्द—गुना मंडल में ईसागढ़ के निवासी। अमितगति श्रावकाचार का अनुवाद सं. १९१२ वि.। उपदेशसिद्धांत रत्नमाला (सकलभूषणकृत) का अनुवाद। प्रमाण परीक्षा सं. १९१३ में ग्वालियर में लिखी। नेमिनाथ पुराण। महावीराष्टक आदि।

T—TECHNICAL SCIENCES AND FINE ARTS SECTION

19. PRE-EXISTENCE OF EARTH BEFORE THE SUN

K. L. Bankwar, Khandwa

20. MAṆḌALA—DIAGRAMS AN ARTIST'S APPROACH

Dr. P. P. Apte, Poona.

Maṇḍalas are mystic diagrams used for worship of God, in a tantric manner. In this paper, an attempt is made to evaluate artistically the scheme of 25 Maṇḍalas described in Pauṣkara Saṁhitā of the *Pāñcarātra Āgama*, on following points.

1. Classes of maṇḍalas.
2. Parts: Padma, Pīṭha, Vīthi, Dvāra, Śobhā, Upaśobhā and Koṇa.
3. Geometrical appreciation of designs.
4. Colour scheme.
5. Technical terminology.
6. Architectural potentiality.

21. KOLIAN ORIGIN OF THE PATUAS

S. K. Bhowmik, Calcutta

Kolian is the adjectival form of the word *Kol* (Sanskrit, *Kolla*) a group of the earliest inhabitants (a branch of Austro-Asiatic group) before the Aryans in India. The *Patuas* are the professional artists who earn bread by image-making in the Hindu society in Bengal. When they have no work for icon-making they draw pictures and sell. Some of them indulge on scroll-paintings in which stories are depicted serially. This profession of scroll making is in vogue among the Santhāls, Bhūmij and other Austro-Asiatic groups. These tribal communities describe this particular professional group as *Jādav Patkiri*. In the Buddhist period. many of them became Buddhists and draw upon the subject of Jātaka-story. Actually their golden period was in the Buddhist era. In a number of Sanskrit dramas there are references to the Patuas. This practice of scroll-painting spread out to Tibet, Bāli, Jāvā, Malay etc. with the preachings of Buddha. In the Hindu period in Bengal, many of them became Hindu and took the stories of Mother Kāli, Chaṇḍī, Mānasa and even epic heroes like Rāma and Sugrīva to capture the economic market. In the Muslim period some of them converted to Islam. Naturally, the circumstances of exigencies compelled them to change the subject from the Jātaka, Mānasa, Chaṇḍī to Gāzi and Pīr. They are niether Hindu nor Muslim. It is a very difficult task to find out the origin of the Patuas. The present writer's paper is based on the sources regarding the origin and that is of the Kol group.

T—TECHNICAL AND FINE ARTS SECTION

21. OUTLINE OF AYURVEDIC LITERATURE IN INDIA

Dr. Prabhakar Chatterjee, Calcutta

22. यशस्तिलक में स्वास्थ्य सम्बन्धी विचार

डॉ. हरिश्चन्द्र जैन, इन्दौर

(१) आचार्य सोमदेव का सामान्य परिचय तथा उनके साहित्य की सार्वभौमिकता, उनके उपदेश जो कथासाहित्य के माध्यम से होते थे, उनके द्वारा आध्यात्मिक एवं व्यवहार स्वास्थ्य का प्रचार।

(२) स्वास्थ्य सम्बन्धी विचार जिसके द्वारा तत्कालीन भारतीय समाज को अहिंसक समाज रचना की ओर प्रेरित करना तथा तत्सम्बन्धी प्रमाण प्रस्तुत करना।

(३) जल उचित मात्रा में लिया गया अमृत और मात्राधिक्य से विष तथा रोगोत्पत्ति में कारण बताना ।

(४) विभिन्न ऋतुओं का मानव के व्यक्तिगत स्वास्थ्य से सम्बन्ध तथा परिणाम-स्वरूप मानव शरीर में परिवर्तन होना । अतएव ऋतुओं के अनुसार स्वास्थ्यप्रद आहार-विहार की व्यवस्था का उल्लेख । विभिन्न ऋतुओं में उपयोग की जाने वाली आहार सामग्री का वर्णन ।

(५) भोजन काल, मात्रा, वातावरण एवं भोज्य-अभोज्य पदार्थ का वैज्ञानिक विवेचन । भोजन के कुछ नियम विषयुक्त भोजन की परीक्षा का वर्णन ।

(६) निद्रा एवं उसका स्वास्थ्य से तथा सम्बन्ध, अभ्यंग के गुण, स्नान तथा व्यायाम का व्यक्तिगत स्वास्थ्य में स्थान ।

(७) यशस्तिलक में वर्णित रोग और उनका सामान्य उपचार ।

(८) शिखण्डी ताण्डव मंडल नामक वन की औषधियों और आयुर्वेद-आचार्यों के नाम ।

इस प्रकार आयुर्वेद का पक्ष जो यशस्तिलक में है, प्रस्तुत करना इस निबन्ध का उद्देश्य है ।

23. ऋग्वेदे-आयुर्वेदः

सीताराम रंगनाथ जोशी, नासिकरोड

प्रथममंडलस्थानि––सूर्यसूक्तम् (५०), अप्सूक्तम् (२३) सूर्यमंत्रजापः (१५८), रुद्रसूक्तम् (११४), वायुसूक्तम् (१३४-१३५) इमानि सूक्तान्यपि गदपरिहारकाणि, गद-विज्ञापकानि च विद्यन्ते । विषनिर्हरणसूक्ते १।१९१ विषप्रकाशः तत्प्रतिकाराः, विषकारकाः वनस्पतयः तत्परीहारोपायाः, सूर्यरश्मिद्वारा विषनाशः नदीभि मयूरादिपक्षिभिः नकुलादिभिः प्राणिभिः विषप्रतीकारप्रकाशः तत्र उपवर्णिताः ।

इत्थं आयुर्वेदपरकं सर्वं साहित्यं ऋग्वेदे तत्र तत्र उपवर्णितं दृश्यते । तत्रवैदिकसाहित्ये बहुशोवैद्यकविषयोपलंभेपि अश्विप्रभृतीनां तत्तदवदानरूपाणां भैषज्यविषयाणां केवलमैति-हासिकेनरूपेणोपलंभो भवति । कया प्रक्रियया अश्विभ्यां विश्पलायाः जंघा योजिता, ऋजाश्वस्य चक्षुरुन्मीलितं, श्रोणस्य जानु प्रगुणीकृतमित्यादयो विधानविशेषाः न ततो अवगम्यन्ते । क्वचित् कानिचिदौषधानि कीर्त्यन्ते न तत्र तेषामुपयोगप्रक्रिया निर्दिश्यते । तत्तन्मन्त्रलिंगानि केवलं तादात्विकीं आयुर्वेदविज्ञान परिस्थितिं सूचयन्ति ।

24. द्वादश लवणैरारोग्यरक्षा

डॉ. जयश्री एन. लालन, कोचीन

शरीरस्य प्रत्येकाङ्गसंभवः तत्कार्यशक्तिश्च यस्मात् तत्त्वात् जायते तत् तत्त्वं शरीरे प्राणधारणहेतुः । तस्य साम्यावस्थायामारोग्यं वैषम्यसंभवे सति रोगाश्च संभवन्तीति जीव-

रसयनविदां भिषजां मतम् । पाश्चात्यदेशीय भिषग्वरैः हैनिमैनशुश्लरप्रभृतिभिः जीवरसायन-तत्त्वस्य दीर्घकालगवेषणान्ते द्वादशधा भेदो निर्धारितः यो द्वादशलवणसंज्ञया व्यवह्रियते । द्वादशलवणेषु मध्ये यद्यल्लवणं शरीरे क्षीयते तत्तद् हेतुकानि रोगलक्षणानि शरीरे प्रादुर्भवन्ति अभिज्ञः भिषग्वरः लक्षणपरीक्षापूर्वं शरीरान्तर्गतलवणहीनतां सम्यग्गवधार्य न्यूनतापूर्तये आवश्यकलवणौषधसेवनं कारयित्वा रोगलक्षणपरिहारं कर्तुं प्रभवति ।

द्वादशलवणौषधानां नामानि पाश्चात्यभिषग्वराणां गवेषणाप्रयत्नेन समुद्भूतत्वात् पाश्चात्यभाषापदैरेव साम्प्रतं लोकप्रसिद्धिमगमन् ।

शरीरे एषां लवणानां व्यवस्थासाम्येन जीवसन्धारणं आरोग्यहेतुकं भवति । यस्य कस्यचिल्लवणस्य ह्रासेन यत्किचिद्रोगलक्षणं प्रादुर्भवति तल्लवणस्यौषधरूपेण सेवनं कृत्वा न्यूनतापूरणेन तद्रोगलक्षणं निवारयितुं शक्यते ।

25. A METAL IMAGE OF MUDABIDRI

UMAKANT P. SHAH, BARODA

26 A RARE AND INTERESTING SCULPTURE FROM GUJARAT

UMAKANT P. SHAH, BARODA

27. योगवाशिष्ठ में आयुर्वेदीय शरीर निरूपण

श्रीनिवास शर्मा, गोरखपुर

योगवशिष्ठ यद्यपि वैराग्यप्रधान ग्रन्थ है तथापि संसार एवं उसमें प्राप्त शरीर में अरुचि बताते हुए लगभग सम्पूर्ण शरीर की रचनाओं का उल्लेख उसमें प्राप्त होता है ।

प्रस्तुत लेख में योगवशिष्ठ तथा महर्षि वाल्मीकि निर्मित वाल्मीकि रामायण से शारीर सम्बन्धी तुलनात्मक अध्ययन की ओर एक प्रयास किया गया है ।

28. CHEMISTRY IN THE VEDAS

DR. V. R. SHASTRY, UJJAIN

AND

ANANDILAL SHARMA, JAGADALPUR

A careful study of all the four Vedas and other pertinent literature shows that numerous references to the use of metals like—gold, silver,

copper, tin, lead and iron by vedic Indians are available. While extending the findings of Satyaprakash, P. C. Ray's view regarding "iron in Vedic ages" have been critically discussed. Presence of gold acting as a tonic in the human body and as an agent for increasing the longevity was known. Metals and alloys were used generally for the preparation of utensils, coins, ornaments and weapons. References to uses of blast type furnace and other equipments, methods and accessories have also been considered.

Detailed references to alcohol and Soma Rasa (juice) are available in the Vedas. A critical study regarding Soma and Sura (alcohol) has been presented and views of Satyaprakash and others have been discussed. Vedic Aryans used to condemn Sura while they respected Soma. They used to mix different juices and extracts to yield different medical effects. Precious stones were refined in fire. Methods of producing curd and other fermented products have been referred to.

29. ALCHEMY IN INDIA

Dr. V. R. Shastry, Ujjain

and

Anandilal Sharma, Jagadalpur

Vyadi, Bhanuyashs and Nagarjuna etc. twenty seven Alchemists (Ras-Sidhdhas) contributed towards development of alchemy (Ras-Vidya, cf. Rasayan Vidya). In the light of critical and exhaustive study of ancient Indian literature on Ras-Shastra, views on the effect of philosophical, religious, psychological and cultural background and factors on the mode and trends of development of alchemy in India have been presented. Concepts of Raseshwar Darshan have been discussed. Legends regarding origin and occurence of Rasaraj (Mercury-Parada) and its alchemical effects have been analysed and scientific interpretations have been attempted. Alberuni's writings have also been considered to throw light on the development of alchemy during 8th-9th century in India.

Reasons as given in the ancient Indian literature for choosing mercury as an agent to convert baser metals into gold have been critically discussed. Eighteen operations of mercury e.g., Svedan (sweating), Mardan (rubbing), Saran (Diffusion) etc. have been described and their scientific interpretations have been attempted.

Seventeenth operations on mercury i.e. Vedha Samskar has been discussed in detail. Five types of Vedhas i.e. Lepa Vedha, Kshepa Vedha, Kunta Vedha, Dhum Vedha and Shabda Vedha have been defined, discussed critically and interpreted, scientifically, Diffusion of mercury through the interstices of metallic crystal cells and probability of formation of yellow

coloured alloys might be the effect of Vedha. Electronic structure of Hg atom endows it with the property of complex formation, with organic impurities which might also be a contributing factor.

Thin-layer method of converting copper and silver into gold, as described in ancient Rasa literature has been presented. Methods of converting lead, iron, alloys etc., into gold with the help of mercury have been reviewed in brief. Methods of converting mercury into Kotivedhi mercury i.e. mercury, capable of converting 10^8 times by weight of baser metals into gold has been considered.

A critical scientific analysis of alchemical concepts has been made in the light of the study of modern advances in the realm of atomic and nuclear structure. Atomic and nuclear structures of mercury, gold, iron, silver etc. have been presented and it is indicated clearly that by using classical Indian alchemical methods it is practically impossible to convert either mercury itself into gold or to convert any other baser metals into gold with the help of mercury. However, probability of conversion of $80Hg^{209}$ into $79Au^{197}$ with the help of proton bombardment process has been indicated.

30. BOTANY IN THE VEDAS

DR. V. R. SHASTRY, UJJAIN AND
ANANDILAL SHARMA, JAGADALPUR

A detailed study of Ṛg., Yaju, Sāma and Atharva Vedas has shown that more than 150 herbal and other medicines derived from odina Pinnata (Ajashringi), Colansanthus Indica (Aratu); Ficus Religiousa (Ashwattha); Ficus glomerata (Udumber); Castus Specisus (Kusth), Acacia catechu (Khadir), Solenum nigrum (Nitatui); Achayrenthus aspera (Apamarg) etc., have been described. Ritavari was used to remove defects of vocal chord and to sweeten the voice. Solenum nigrum was used to crue hair diseases. Achayrenthus aspira was used to suppress hunger and thirst. Rishis had an idea regarding ecological division of plants and they seem to be aware of different categories of plants such as aquatic, terrestrial, amphibious etc.

V—VEDIC SECTION

71. THE VEDAS AND THE INDIAN SITUATION

SHANTI BHUSHAN BASU, CALCUTTA

72. SOME OBSERVATIONS ON THE UTTERANCE OF CIRCU MFLEX ACCENT IN ṚGVEDA-PRĀTIŚĀKHYA

DR. BHABANI PRASAD BHATTACHARYA, JADAVPUR

The third chapter (paṭala) of Ṛgveda-Prātiśākhya (ṚP) deals exclusively with vedic accents. In the Vedas there are three principal accents which go by the names of Udātta (acute), anudātta (grave) and svarita (circumflex) Ṛ.P. III. 3 defines the svarita to be a combination of udātta and anudātta. Pāṇini's rule "समाहारः स्वरितः (I. 2. 31) also deserves mention in this connection.

The circumflex arises from a combination of acute and grave syllables into one syllable. Now the question naturally crops up which portion of circumflex is acute and which portion is grave. To this the answer is that the first half is acute and the latter half is grave. Pāṇini clearly speaks of the duration of udātta part in it in his rule 'तस्यादितउदात्तमर्धह्रस्वम्' (I. 2. 32). This means that half a mātrā at the beginning in the svarita vowel is udātta and it is thereby implied that the rest is anudātta, Bhaṭṭojī Dikṣita in his Siddhāntakaumudi explains the above rule in a different way. He takes the word ह्रस्व in this rule to be unmeant and unnecessary and interprets the rule to mean that the first half of a svarita is udātta and the other half anudātta. Bhaṭṭojī's interpretation is supported by Ṛ.P. III. 4 which makes the first part of the svarita to be of a pitch higher than udātta. It is known as 'udāttatara' in Ṛ.P. The latter part of the svarita vowel is taken to be grave. But regarding its utterance it has been laid down that it is heard like the acute, only if the following syllable is not uttered acute or circumflex. A detailed treatment of those utterances undoubtedly forms an interesting study in the history of Sanskrit phonetics. In the present monograph, a modest attempt has been made to throw light on the various aspects of utterance of circumflex accent in Ṛg-Prātiśākhya.

73. THE AUTHOR OF PAÑCPAṬALIKĀ

DR. H. R. DIVEKAR, POONA

The author of Pañcapaṭalikā is not Paribabhrava as given by Bhagawaddatta in his edition of the book, published in 1920. The word as read by him in the manuscript is wrong. And so is the reading Uparibabhrava in Bloom field's Kauśika sūtras. Both these words are wrongly read, as they are meaningless. Every noun, proper or common must have some meaning.

'Na nāmāsti nirarthakam' is the dictum of Śaunaka. And both the words are therefore incorrect. The correct word is and can only be Aupa-ribabhrava and this is the name of the author of Pañcapaṭalikā.

74. A STUDY OF THE LOCAL SOURCES OF SOME COMMON WORDS OCCURRING IN THE AVESTA AND THE VEDAS

PRAKASH GOSWAMI, BIKANER

Ritual practice has always been the regular feature of religious literature in general. Religions differ mostly because their ritual practices differ. Rituals are the best exploits of the local resources. Being religious in character, if in the Avesta and the Vedas there are words connected with the ritual, it should not be very difficult to find out the real *locale* of their origin, and consequently to determine the original character of one of these two great and sacred books.

The concentration of the oriential research has, so far, been mainly towards the discussion of the common meaning of a term occurring in both these systems of religion. The focus has scarcely been cast on the identity of the ritual or on the identical use of the ritualistic material, with the result that we could arrive only at a surface level similarity.

In this paper I have tried to find out the local sources of the tools and material required for the purpose of यज्ञ's, संस्कार's, बलि and the ceremonical installation of an image and thereby proving the precedence of one over the other.

75. VEDIC SAGE DĪRGHATAMAS AND BIHAR

DR. JAIDEO, SAHARSA (BIHAR)

1. One of the best priests and thinkers of Vedic age.
2. His life-sketch as depicted in Ṛgveda, Āraṇyaka, Purāṇas and Mahābhārata.
3. His philosophy and religion.
4. His relation and association with modern Bihar.
5. Are Vedic and Puraṇik Dīrghatamas the same ?
6. Black spots of his character, whether he was really a characterless person ? If not why ?
7. Conclusion.

76. A STUDY OF INDRA IN THE ṚGVEDA

JOSHI, MAHESHWAR SHASTRI, NAGESHA SHASTRI, DHARWAR

Of all the deities in the Vedic pantheon, Indra is the most inviting. This national deity of the Vedic Aryans claims about 250 hymns, i.e. one fourth of the Ṛgveda. In Indra can be seen the tendency to invocate the forces of Nature which lay beyond the prowess of the Ṛgvedic people. The primitive man was astounded by the bewildering beauties of Nature and the sense of awe can be discerned in the veins of his poetry. This, perhaps, led to the conception of anthropomorphic Indra who was worked as a god of thunderstorm and of war. The origin of this word Indra is steeped in mystery and glamour.

The findings of Macdonell, Hillebrandt, Roth, Hopkins, Kretcher, Chattopadhyaya, Beaveniste, Renou, Weber, *Bṛhaddevatā*, Bloomfield and Tilak are reviewed in this paper.

77. NON-ARYAN ELEMENTS IN THE ṚGVEDA

DR. YOGESH PANDEY, SAGAR

The present paper examines some evidences of non-Aryan religious elements adduced from the Ṛgveda Saṁhitā so far. It discusses as to how far it is justifiable on the basis of such indistinct and conjectural evidences to prove that the non-Aryan-contribution serves as the foundation in the development of Vedic religion and philosophy.

78· HITAVĀKYĀNI : A PARIŚIṢṬA OF THE SĀMAVEDA

DR. K. V. SARMA, HOSHIARPUR

The Hitavākyāni is a collection of about 70 epigrams, divided into nine sections. The only known manuscript of the word is deposited in the Vishveshvarānand Institute (Ms. No. 6131) and forms part of a composite manuscript consisting three other Sāma pariśiṣṭas, Viz. Śrāvaṇavidhi, Sāmotpatti and Māhānāmni. The Hitavākyāni is also described in the manuscript as a Sāmapariśiṣṭa. The present paper forms a study of this work.

79. THE NEW MOON AND FULL MOON SACRIFICES

D. VISVANADHA SASTRY, MUKKAMALA (W.G. DISTT.)

The Brāhmaṇas, the Kṣatriyas, the Vaiśyas and Rathakāras—entitled to perform sacrifices—setting up of the sacred fires—Gārhapatya, Āhavanīya and Dakṣiṇāgni. The preliminary rites of the full-moon sacrifice (purṇamāsa Iṣṭi) and new-moon sacrifice (Darśa Iṣṭī) to be performed on the full-moon and New moon days respectively; principal sacrifice to be performed on the next day which comprises the conjunction between the *parvan* and the *pratipada*. The day on which preliminary rites are performed is called upavasatha—the Hotṛ, the Adhvaryu, the Brahman and the Agnidhra are the officiating priests, pindapitṛ yajña to be preformed by the sacrificer for the New moon day sacrifice. Evening milking,—arrangement of utencils by the Adhvaryu. Sacrificial cakes to be offered to Agni and Agni-soma and to Indra-Agni. Arrangement of the potsherds—Madanti; preparation of sacrificial cakes in the potsherds preparing the Altar, Sāmidhenī verses, Aghara oblations and pravaras. Āryabhāga oblations in the accompaniment of the puronuvākyas and the Yajyās, recited by the Hotṛ. The princīpal and the Sviṣṭakṛt offering, Iḍa Dakṣhiṇādāna—Anuyājas patni-samyajas—Viṣṇu-krama by the yajamāna or the sacrificer—feeding of the Brahmins in the end.

80. A FRESH INTERPRETATION OF THE ṚGVEDA II 12.3.

DR. SIDDHA NATH SHUKLA, SIMLA

There are several conflicting and contradictory views regarding the interpretation of the Ṛgveda II, 12, 3 as a whole, as well as re : individual words occurring in the verse, whose meaning is either uncertain or conjectural or optional. The present paper tries to see whether those meanings are, from an objective point of view, sound and valid, or open to objection.

The word ahiṁ occurring in this verse, has been interpreted by Sāyaṇa and other traditional exegetists as (1) mid-region, (2) Water, (3) Cloud, (4) name of Vṛtra, (5) name of Agni, (6) One who kills and finally (1) a serpent. All these meanings can be traced back to Nighaṇṭu and Nirukta. The occidental scholars like Roth, Grassmann and others have followed invariably the above meanings.

Ahi, Dānu and Vṛtra can be said to be a demoniac triad, and they can be equated with one another. Vala represents the old Iranian Vara, and can be related with ahi and Vṛtra. This parallelism is based on the similar statements in the Vedic literature.

The triad of Ahi, Dānu and Vṛtra is connected with the active clouds whom Indra smites with his thunderbolt, and drives the streems to the fields.

In driving the streams and cows , Indra is aided by Bṛahaspati and Aṅgirases, and thus they also form a triad which is opposed to the above demoniac traid. Or, it may be surmised that one heavenly triad is opposed to the demoniac traid for the release or gain of the other traid formed by Uṣas, Waters and the Cows. Thus, there is an inter-relationship among all these traids.

The word gāh occurring in the verse has various connotations viz. (1) rays, (2) Water, (3) Uṣas, (4) Vāk, (5) Praise and (6) Cows in general.

The verbal form ud-ājat connotes the root meanings "to make available", 'to find", 'to impel', and 'to set in motion.'

Apadhā is a controversial form. It can be taken either as an Instrumental or Ablative or Locative sing. form. The word indicates the locale like bilam from which the cows are driven out or 'regained'; and thus there is a strong possibility of its being an Ablative sing form.

The pharse sapta-sindhun in the verse does not refer to any particular name of the rivers, but it indicates all the rivers set free to flow by Indra.

The verse as a whole represents six distinct traits of Indra-mythology, namely (1) smashing of clouds or Vṛtra, (2) setting free the rivers, (3) driving out the cows, (4) destroying Vala or obstruction, (5) producing fire or light, and (6) being victorious in battles. Thus, all the main functions of Indra-mythology are contained in this single verse of the Ṛv.

81. THE CONCEPT OF GOD IN THE ATHARVAVEDA

SMT. ANURADHA THATTE, POONA

For the history of religion, and the history of the concept of God, the AV is indepensable as it shows the other side of the concept of god which is rarely seen in the other three vedic *saṁhitās*. The vedic deities are almost subordinated to the magic and witchcraft. The cause of this sudden change in the concept of god is mainly the cultural difference between the ṚV and the *AV*. Hence, for the history of the concept of God, it is extremely interesting to investigate into the AV and note the changes of the concept in it.

This paper studies the old vedic deities and the new deities created by the AV people in a comparative perspective and concludes that though the *AV* concept of god was dominated by magic and witchcraft, monotheistic tendency of thought had still its influence on the philosophical mind, and it was making its pathway to the monism of the Upaniṣads.

82. MAGICORELIGIOUS APPLICATION OF THE WHITE YAJURVEDA

GANESH UMAKANT THITE, POONA

In this paper, a study has been of the Suklayajurvidhāna which gives magicoreligious application of the formulas contained in the white Yajurveda. Following conclusions are drawn in the paper.

(1) Even though the Yajurveda has a direct connection with the Śrauta-sacrifices, it is in an artificial manner, also connected with the magicoreligious rites of the smārta type. The connection of the white Yajurveda with such rites of the Smārta type, is as old as the Bṛhadāraṇyaka-upaniṣad. It has been developed and progressed by the Śuklayajurvidhāna.

(2) The mantras of the Yajurveda are used in the smārta rites, which even though they technically differ from Śrauta-rites, have the same results e.g. to get wealth, progeny, victory etc. Many rites of the nature of black magic are also found.

(3) Magic and religion are mixed in these rites.

(4) The application of mantras of the Yajurveda is artificial. It is *magical* rather than *logical.*

83. VEDIC *ANATIDBHUTĀ* AND PĀLI *ANACCHARIYĀ*

GANESH UMAKANT THITE, POONA

The word *anatidbhutā* is an adjective of brahmans (hymns), which according to my opinion means "not very wonderful." Its formation is to be explained as to be came out of *an-ati-ati-bhūtā* by the process of haplology and compensation. The poet-singers think that poems must be simple and devoid of any element of wonder and mystery. In this connection, I have refered to ṚV. VIII. 61. 5 and the interpretation accords with this observation. The pāli word *anacchariyā* (not wonderful) applied in connection with the songs (*gāthā*) also supports this view.

84. TWO VEDIC WORDS

GANESH UMAKANT THITE, POONA

(1) About Saṇkasuka, it is suggested that the original meaning of the word Saṇkasuka must have been "fearful".

(2) An attempt is made to interpret Ṛv. II 38.8. It is suggested that

the word Yādrādhyam in this verse means "worthy of being liked by sea-animals."

85, MUSIC AND LIGHT IN THE VEDA

GANESH UMAKANT THITE, POONA

In this paper, I have described the close relation of music and light with the help of numerous examples from various texts. Music is at many times said to be "Shining". Music is used at the time of eclipses and the darkness is supposed to be removed thereby. A possible explanation of the close relation of music and light is given in this paper as follows:—

Music and light both of these are apotropic. They are supposed to remove evil spirits. This common peculiarity might have been the reason why the primite people associate these two.

86. शतपथ ब्राह्मण में अर्जुन–इन्द्र का एक गुह्य नाम

माताप्रसाद त्रिपाठी, गोरखपुर

आख्यानेतर 'अर्जुन' शब्द प्रायः रजत (धातु) अथवा श्वेत (वर्ण) का परिचायक है। इस पुष्टि से महाभारत में पाण्डुपुत्र 'अर्जुन' के नाम का अभिप्राय संभवतः गौर वर्ण का द्योतक कहा जा सकता है, क्योंकि युधिष्ठिर, भीम, दुर्योधन, दुःशासन, भीष्म, कर्ण, प्रभृति कौरव-पाण्डवों के नाम साभिप्राय प्रतीत होते हैं। प्रस्तुत शोध-पत्र में इन्द्र के एक गुह्य नाम 'अर्जुन' पर विचार किया गया है जिसका सर्वप्रथम उल्लेख शुक्ल यजुर्वेदीय शतपथ ब्राह्मण में मिलता है।

शतपथ ब्राह्मण के पाँचवें काण्ड (५. ४. ३. ७) में 'अर्जुन'–इन्द्र का एक गुह्य नाम बताया गया है। साथ ही गुह्यता के दो कारणों की ओर भी इंगित किया गया है। संदर्भ इस प्रकार है—. . . . अर्जुनो ह वै नामेन्द्रो यदस्य गुह्य नाम द्वयेन वा एष इन्द्रो भवति यच्च क्षत्रियो यदु च यजमानस्तस्मादाहारिष्टो अर्जुन इति।" अर्थात्—अब इन्द्र 'अर्जुन' कहे जाते हैं जो कि उनका गुह्य नाम है, और यह (अर्जुन) इन्द्र है, जिसके दो कारण हैं—(१) वह क्षत्रिय है और (२) वह एक यजमान (यज्ञकर्ता) है। अतः कहा जाता है कि वह अरिष्ट नहीं है।

ध्यातव्य है कि इन्द्र का क्षत्रियत्व वेदसम्मत है। शतपथ ब्राह्मण में ही अन्यत्र (५. १. ५. १२) इन्द्र को क्षत्र, साथ ही क्षत्र को राजन्य कहा गया है। इसके अतिरिक्त अर्जुन का एक प्रसिद्ध नाम 'धनंजय' है। श्रीमद्भगवद्गीता में श्रीकृष्ण द्वारा संबोधित अर्जुन का यह नाम अत्यन्त विख्यात है। ज्ञातव्य है कि ऋग्वेद में इन्द्र को यही संज्ञा प्राप्त है—

"विद्मा हि त्वा धनञ्जयमिन्द्र हळहा चिदारुजम आदारिणं यथा गयम्"
(ऋग्वेद ८.४५.१३)

महाभारत के 'अर्जुननस्याभिगमन पर्व' से स्पष्ट है कि अर्जुन ने इन्द्र के स्वर्ग का एक बार भ्रमण किया था। इन्द्र का अर्जुन से यह गुह्य सम्बन्ध महाभारत की कथा में विशेष महत्त्व रखता है। यह तत्सम्बन्धी उपाख्यानों का मूल है।

INDEX OF AUTHORS

Abidi, Dr. S.A.H., Prof. of Persian & Arabic, Univ. of Delhi, Delhi-7. AP-1
Acharya, K.C., Lecturer in Sanskrit, Vani Vihar, Utkal Univ., Bhubneshwar-4. PJ-1
Acharya, Ramanand, C/o Nabakumar Mondal, Bolpur Nichupati, P.O. Bolpur (W.B.) PR-1
Adhikari, Rabindranath, Lecturer in Sanskrit, College Para, P.O. Suri (W.B.) C-1
Adhikari, S.C., Mech. House, 19, Central Road, Jadavpur, Calcutta-32. V-1
Agnihotri, Dr. P.D., Director, Hindi Granth Academy, 97 Malviyanagar, Bhopal. H-39, H-40
Airi, Dr. R., Govt. Nehru College, Jind, Distt- Rohtak. V-2
Al-Hindi, A.L.S., 133, Dondipur, Allahabad-3. AP-3
Ali, Dr. Mohammad, Sanskrit Deptt., A.M. Univ. Aligarh. IL-1, V-3
Alsdorf, Dr. L., Prof. Ind. Hist. and Culture, Humburg University, Humburg (West Germany) PJ-36
Apte, Dr. P.P., 1999, Sadashiv Peth, Madiwala Colony Tilak Road, Poona-30. T-18, V-4
Aralikatti, R.N., VI-1-17, R.S. Gardens, Tirupati (A.P.) K-21, PR-3
Ara, Rifat, 97, Rajpur, Allahabad. AP-4
Arora, Dr. (Km) Sudarshan, 7/19, Roopnagar, Delhi-7. C-103,
Arundhati, (Km) P., 1-3-37/A, Amravati, Chikkadapalli, Hyderabad. H-1
Arunkumar, Excavation Branch, A.S.I. Old High Court Bldg., Nagpur-1. A-2
Arya, Surendrakumar, R.F., A.I. History, Culture Arch., Vikram University, Ujjain. A-1
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Ataur Rehman, S.M., U.G.C. Prof. of Persian, Ata Manzil, Sultangunj, Poona-6. IS-1
Athalekar, S.L., 770, Sadashiv Peth, Poona-30. V-5, PP-51

Avanindra Kumar, C-5/6, Model Town, Delhi-9. C-2

Ayachit, Dr. S.M., MSS Officer, Nagpur Univ., 1045, Dharampeth, Nagpur. PR-4

Azam Mohammed, Prof., 7092, Subedar Gali, Mohd. Manzil, Ahmednagar. IL-28, M-1

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Bagai, (Km) Santosh, 10-A/7, East Patel Nagar, Delhi-8 C-3

Backanve, D-2/9, Model Town, Delhi-9. C-104

Balasubrahmanyam, Dr. M.D., Principal, Kendriya Sanskrit Vidyapeeth, Ganganath Jha Research Instt., Allahabad. V-6

Bali, Dr. Suryakant, 551, Gali Bel Sahib, Kashmiri Gate, Delhi-6. C-4, IL-2, IL-3

Baljinath, Dr. Pandit, Asstt. Prof. of Sanskrit, Centre of Post-Graduate Studies, Himachal Univ., Simla-3. PR-91

Bandyopadhyaya, Pratap, Reader in Sanskrit, Burdwan Univ., Burdwan (W.B.) C-5

Bandyopadhyaya (Smt) Santi, 21-H, Gabinda Ghoshal Lane, Bhawanipore, Calcutta-25. V-7

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Bhaduri, Satyendra Nath, 58, 34, Prince Anwar Shah Rd, Tallyaganj, Calcutta-45. K-1, K-22

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Bhanawat, Dr. Narendra, C-235, Tilaknagar, Jaipur. M-14, PJ-2

Bhanawat, Smt. Shanta, C-235-A, Tilaknagar, Jaipur-4. M-3
Bhandari, V.S., Puranik's Bunglow, Dharampeth, Nagpur. V-9
Bhargava, Dr. (Smt). Padma, C/o Dr. H.N. PR-6
Bhargava, Head, Zoology Deptt., Saugar Univ., Sagar.
Bhartiya, Dr. Kantikishore, 56, Cantonment, Kanpur. K-2, V-10
Bhargava, Dr. P.L., S.B. 95, Bapunagar, Jaipur-4. V-11
Bhat, Dr. G.K., 37, Garden Road, Appola Reclaimation, Bombay-1. C-8, V-12
Bhat, Dr. M.S., Univ. Club House Bldg., B-Road, Church Gate, Bombay-1. V-13
Bhatnagar, Vishnu, Bharti Kala Bhavan, Madhavnagar, Ujjain. T-2
Bhatta, B., 1000, Berlin 38, Postdomer Chansee 31-33, Haus-1, Timmer-116, West Germany. PR-80PR-81, PR-82,
Bhatta, Dr. S.K., 60, Bairathi Colony No. 2, Bhanwar Kuwa Road, Indore. A-3
Bhatt, Vishnu Prasad, Centre of Advance Study in Sanskrit, Poona Univ. Poona-7. PR-83, V-14
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Bhattacharya, Shri Amulyakumar, Head, Deptt. of Sanskrit, Gauhati, PR-7
Bhattacharya, Dr. Bhabani Prasad, 151, Santospur Avenue, Calcutta-32. V-72
Bhattacharya, Dr. Bhabatosh, Retd. Prof. of Sanskrit, P.O. Bhatapara, 24Parganas. (W.B.) PR-8
Bhattacharji, Byomokesh, Mira Vani Prachar Mandir, 32/8, Ayabrat Tola, Bangali Tola, Varanasi-1. PR-9
Bhattacharya, Shri Dipak, 42-A, Jiwankrishna Mitra Road, P.O. Belgachhia, Calcutta-37. C-9
Bhattacharya, Gopikamohan, Head of Sanskrit Deptt., Kurukshetra University, Kurukshetra. PR-10
Bhattacharyya, Jimuta Bahana, Prof. of Sanskrit, R.N. Tagore Road, P.O. Suri, (W.B.). PR-11
Bhattacharya, Jatindra Mohan, Mokashda Kutir, Atgaon, Gauhati-1. H-2
Bhattacharya, Dr. Pranabkumar, Lecturer of History, North Bengal Univ., Darjeeling. A-19
Bhattacharya, Dr. Bisvanath, Adhyapak in Sanskrit, Vidya Bhavan, Visva Bharati, Univ., Shantiniketan (W.B.) PP-2
Bhattacharya Vasudeva, V. R., Mysore PP-52
Bhayani, H.C., 9, Highland Park, Gulabi Tekro, Ahmedabad-15. PJ-3
Bhide, Dr. Vidyadhara Shastry, Lecturer, Bhartiya Sanskrit Kosh Mandal, 410, Shaniwar Peth, Poona-30. PP-3

Bhowmik, S.K., Lecturer, Ramamohan College, P.O. Wangalhara, Khanakul, Hoogley. T-20
Bhise, Dr. (Km) Usha R., C-20, Ganesh Prasad, Bharucha Road, Bombay-7. V-15
Bidyanand, Reader in Sanskrit, Mukhawani Bhawan, Prathivpur, Kadam Kuan, Patna-3. IL-29
Billorey, Ramesh Kumar, 51/2, Hazra Road,, Calcutta-19 PR-12
Bopardikar, M.N., Nava Sarkar Wada, Near Urban Central Bank, Ahmedanagar. V-16
Brahmachari, Karunkrishna, Prof. National Library, Belvedere, Calcutta-27. PR-14
Bramhachari, Shri Kedarnath, Head, Sanskrit Deptt., M.M. College, Arrah (Bihar). PR-13
Buzruk, (Km) Sunanda N., Shiv Chaya Lane, 12, Prabhat Road., Poona-4. V-17

Chakrabarti, (Km) Devika, 9, Ballyagunge Terrace, Gol Park, Calcutta-19. V-18
Chakrabarti, Samiran Ch., 68/1, Suryasen. Street, Calcutta-9. V-19
Chakraborty, Dr. Krishna, 3/94, Vivekanagar, Jadavpur, Calcutta-32. PR-16
Chakradeo, L.M., 299 Charni Road, Bombay-4. IL-30
Chakravarti, Shyamalkanti, 37, Jawaharlal Nehru Road, Calcutta-13. T-3
Chakravarty, Shri D.K., 33, Chitranjan Avenue, 1st Floor, Calcutta-12. A-4
Chakravorty, Dr. Bani, 11, Kali Kumar Banerjee Lane, Calcutta-2. PR-15
Chandra, Dr. R.G. Varanasi A-13
Chandra, Dr. K.R., 1/3 University Teachers Hostel, Ahmedabad-9. PJ-4
Chandrasekhar, Dr. A., Reader in Linguistics, 38/3, Probyn Road, Delhi. IL-31
Chari, A.C.S., Suite No. 7, 233, Lower Circular Road, Calcutta-20. PR-17
Chatterjee, Dr. Asim Kumar, 24, Jyotish Roy Road, Calcutta-83. PB-5
Chatterjee, Dr. Asoka, Head of Sanskrit Deptt., Varanaseya Sanskrit Mahavidyalaya, Varanasi. A-5
Chatterji, Dr. Bani, 3, Circus Market Place, Calcutta-17. T-4
Chatterjee Dr. Bhaskar, Lecturer in History, University of Burdwan, Burdwan (W.B.). H-3

Chatterjee, Dr. Krishnanath, Lecturer, Shantiniketan PR-84
Chatterjee, Dr. Prabhakar, 172, B.B. Ganguly Street, Calcutta-12. T-21
Chattopadhyaya, Ku. Jayshri, 25, Kailas Pandit Lane, P.O. New Alipore, Calcutta-53. K-3
Chattopadhyaya, Dr. Kshetresachandra, B-3/321, Shivala, Varanasi. PR-18
Chattopadhyaya, Dr. Tushar, 1/B, Rani Shankari Lane, Calcutta-26. PR-19
Chauhan, D.V., Shalimar, 2nd Floor, 216, Marine Drive, Bombay-20. H-4
Chauley, G.C., Curator, Archaeological Museum, Nalanda. A-6
Chettiar, S.M.L. Lakshmanan, writer, 4, Dhanappa, Mudilane Madras-4 D-11
Chirputkar, Shri Naryan Mahadev, Deccan College, Poona-6. C-10
Choondal, Chummar, Lecturer of Sanskrit and Malyalam, St. Thomas College, Trichur-1. T-6
Chopra, Dr. Hira Lal, 2, Ramlochan Mallick Street, Calcutta-1. I-1
Choudhury, Dr. Pratap Chandra, Director, Historical & Antiquarian Studies in Assam, Gauhati-1. A-7
Choudhury, Dr. R.C., Bhaskar Bhawan, 35-36, Ravindra Pur New Colony, P.O. B.H.U., Varanasi. T-5
Chourey, N. R., Ujjain H-41

Dalal, Manoharlal, 1/3, University Campus, Vikram Univ., Ujjain. A-8, H-5
Dange, Dr. Sadashiv Ambadas, Page's Bunglow, Gokhle Road, Mukund East, Bombay-81. V-20
Dange, Dr. (Smt) Sindhu, Page's Bunglow, Gokhle Road, Mukund East, Bombay-81. C-11, V-21
Dantre, S.R., Govt. Post-Graduate College, Shivpuri (MP) K-4
Das, Dr. Asha, 3, Shanbhu Chatterjee Street, Calcutta-12. PB-6
Das, Dr. Binod S., Deptt. of History, Sambalpur Univ., Sambalpur (Orissa). H-6
Das, Karuna Sindhu, C/o J.C. Laha, 1-Bani Mitra Lane, Shibpur, (Hawrah-2.) C-93
Das, Dr. (Mrs) Krishna, Sector IV, B-30, Bokaro Steel City, Dhanbad Distt. Bihar. K-23
Das, Maheshwar, 50/3B, Srigopal Mallik Lane, Calcutta-12. C-106, PR—85

Das, Dr. Rabindranath, Umacharan Villa, Town Pratapgarh, P.O. Agartala, Agartala. K-5, PB-7
Das, Sukla, 28, Ballygunge Place, Calcutta-19. H-7
Das, Umesh Chandra, 52-A, Parkati Ghosh Lane, Calcutta-7. PR-20
Dasgupta, Dr. Prasanta Kumar, 5/39, Edison Road, B-Lane, Durgapur-5. C-12
Dash, Dr. T.P., 61, M. Avenue, Ring Road, (2801, Netaji Nagar), New Delhi-23. H-8
Datta, Asit Kumar, L.I.C. of India, Suri Branch, P.O. Suri (W.B.) C-13
Datta, Samir Kumar, 2, Ramanto Bose Street, Calcutta-3. K-6
Dave, Shri K.D., 1, Tapivas, P.O. Vallabh Vidyanagar. C-14, PR-21
Dave, Dr. (Smt) Jaswant H., 1/1 Shanti-19, Pedder Road, Bombay-26. C-15
Dave, S.S., Vatakwas, Vallabh Vidyanagar, Distt. Kaira. H-9, H-10
De, Shri P.K., Lecturer in Philosophy, Madhbitola, P.O. Chin Surah, Distt. Hoogley. PR-22
Deb, Smt. Anamika, House of Shri Hiron Roy, Janakalyana Nimta, Calcutta-49. PR-23
Deshmukh, Ku. Vijaya, 172, Shaniwar Peth, Block-E, Poona-13. C-16
Deshpande, Dr. N.A., 202, Turel Pakhadi, Malad, Bombay-64 (N.B.) C-17
Dhadphale, Shri M.G., New 84, Kasba Peth, Poona-11. C-18, PB-8
Dhal, U.N., Lecturer, B.J.B. Evening College, Bhubneshwar-6 PR-86
Dharmadhikari, T.N., Secretary, Vedic Samshodhan Mandal, Poona-9. V-22
Diksihit, Dr. (Smt), Ratnamayi Devi, 9, Rabindra Nagar, New Delhi-3. C-19
Divekar, Dr. H.R., Mudrekar 80 Mitramandal, Parvati, Poona-9. V-73
Dixit, Dr. Surendranath, Reader in Hindi, L.S. College, Muzzaffarpur. C-20, M-15, M-16
Dongre, V.K. Shastri, Principal, Sangaveda Vidyalaya No. 10, Walker Zaun, (Padmanagar), Secunderabad-25 (AP) PP-4
Dravid, Rajeshwar Shastry, Sangaveda Vidyalaya, Ramaghat, Varanasi (U.P.) PP-5
Dubey, Dr. Bhagwat Prasad, Lecturer, Hindi Deptt., Shivaji College, Karampura, New Delhi-15. M-4

Dubey, J.N., 1857, Bade Ganeshji, Ujjain. A-20
Dubey, Dr. R.P., Deptt. of Sanskrit, B.H. Univ., Varanasi. PB-9
Dwivedi, Dr. Dasharath, Deptt. of Sanskrit, Gorakhpur Univ., Gorakhpur. C-22, C-23
Dwivedi, Dr. Janki Prasad, New Hostel, R.N. 74, Varanaseya Sanskrit Univ., Varanasi-2. C-24
Dwivedi, Dr. R.C., Sanskrit Deptt., Udaipur University, Udaipur. K-24
Dwivedi, Dr. R.P., Deptt. of Sahitya, B.H. Univ., Varanasi. C-21, PP-6

Esteller, Rev. Dr. A., Prof. Emeritus, St. Xavier's College, Bombay-1. V-23

Gai, B.M., Kooka Villa, 53, B.J. Road, Bandra, Bombay-50. AP-5
Gajendragadkar Dr. S.N., Deptt. of Linguistics, University of Bombay, Bombay. IL-5
Gangadharan, Sri N., Deptt. of Sanskrit, Madras University, Madras. PR-24
Gangopadhyaya, Mrinal Kanti, 12, Turf Road, Calcutta-25. PR-25
Garg, R.S., The Central Museum, A.B. Road, G.P.O., Indore. H-11, PR-87
Gayatri, Ku. P.K., 114, (Upstaris), 4th Main Road, Banglore-3. C-25
Ghai, Ved Kumari, Deptt. of Sanskrit, Jammu Univ., Jammu Tawi. C-26
Ghanekar, Anantram Shanstri, Lashker PP-7
Gharavi, Dr. S.M., C/o Counciler of Iranian Embassy, Opp. Charni Road, Rly. Station, Bombay-4. I-2
Ghosal, Dr. S.N., 51/C, Garcha Road, Calcutta-19. A-21
Ghosh, Brajaraj, 125/1, Santoshpur Avenue, Calcutta-32. K-7
Ghosh, Manmohan, 193, Rashbihari Avenue, Calcutta-9. S-1
Gill, Ku. Dalgeet, 141, Malviya Nagar, Bhopal. A-22
Giri, Dr. Kalipada, Lecturer in Sanskrit, Chinsura, Hoogly (W.B.). K-8
Godbole, Dr. G.H., Borbhat Lane, H. No. 23, Girgaon, Bombay-4. C-27
Gokhale, Dr. (Smt) Shobhana, 1330, Shukrawar, Hariniwas, Natubagh, Poona-2. H-12

Goparaju, Dr. Ram., Research Officer, 110/A/1 New Aloopi Bhagh Colony, Allahabad-6 (U.P.) PP-8

Gorekar, Dr. N.S., Prof. Bit-Ush-Sharaf, Bender Road, Kalyan IS-2

Godakumbura, C.E., 4 Melder place Nugegoda, Ceylon PB-31

Goswami, Harikrishna Shastri, Mahapura (Raj.) PP-53

Goswami, Prakash, Research Officer, Sadul Rajasthani Res. Institute, Bikaner. C-107, V-74

Goswami, Dr. Satyendranarayan, Deptt. of Assamese, Dibrugarh University, Dibrugarh. IL-6

Goyal, Preetiprabha, 68, 1st Pole Ground, Jodhpur. H-42

Gupta, Anil Kumar, 55, Arwind Niwas, Bansasthali Vidyapeeth, Bansthali (Raj.) H-13,

Gupta, Baldev Raj, C-4, Punjab University, Patiala. IL-7

Gupta, Dr. Deviprasad, Dungar College, Shantiniketan, Rani Bazar, Bikaner. M-17

Gupta, Dr. S.K. Prof. of Sanskrit, Rajsthan Univ. Jaipur. V-24

Gupta, Dr. Shrikrishna, Prof. of Sanskrit, M.L.B. Arts College, Gwalior. C-108

Handa, Devendra, Lecturer, B.T.T. College, Sardarshahar (Rajasthan) A-9, H-14

Haq, Fyyazul, Lecturer, Rangia College, Rangia (Assam). AP-6

Hariman, Faribourz, 4, Tata Colony, Tardev, Bombay-34 I-5

Hasan, Dr. Entesham Bin, Deptt. of Islamic Studies, Aligarh Muslim Univ., Aligarh. H-15

Hazra, Dr. Kanai Lal, 25, J. L. Nehru Road, Calcutta-13. PB-10

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Iyer, Dr. S. Venkitasubramonia, Deptt. of Sanskrit, Univ. of Kerala, Univ. Campus, Karyavattom, Trivendrum-17. C-29, T-7,

Israel, Dr. M., Reader in Tamil, Madurai Univ., Madurai-2. D-12

Jaideo, Dr., Principal, Multipurpose Distt. School, Saharsa (Bihar). V-75
Jain, Dr. Bhagchandra Bhaskar, Gandhi Chowk, Sadar, Nagpur PB-11, PJ-5
Jain, Dr. Devendra Kumar, 114, Usha Nagar, Indore. M-5
Jain, Dharmachand, 3/80, Bhadaini, Varnasi. PB-12
Jain, Dr. Harindrabhushan, 1/1, F-2, University Campus, Ujjain. C-109, PJ-6
Jain, Dr. H.L., C/o Principal, Govt. College, Balaghat. PJ-7
Jain, Dr. Harishchandra, 96, University Teacher's Hostel, New University, Campus, Indore. T-22
Jain, Ku. Jaya , Mahajan Toli, No. 1, Arrah (Bihar) PJ-8
Jain Dr. Kailash Chand, Reader, Ancient Indian History Culture & Archaeology, Deptt., Vikram University, Ujjain. H-16
Jain, Dr. Mahavir Saran, Prof. of Hindi, Linguistics, Jabalpur University, Jabalpur. IL-9
Jain, Nemichand, Gurukul H.S.S. Khurai (Dist Sagar) PJ-19
Jain, Pannalal, Katra Bazar, Sagar. PP-9
Jain, Smt. Phoolkunwar, 14, Varahmihar Marg, Freeganj, Ujjain. PB-13
Jain, Premchand, Lecturer in Prakrit, Udaipur Univ., Udaipur. PJ-10
Jain, Smt. Pushpalata, Gandhi Chowk, Sadar, Nagpur. M-6
Jain, Dr. Rajaram, Professor, Mahajan Toli No. 2, Arrah (Bihar). PJ-11
Jain, Dr. Sagarmal, Govt. Hamidiya Arts & Com. College, Bhopal. PJ-12
Jain, Sanamat Kumar, B/3/80, Bhadaini, Varanasi. PJ-13
Jaitly, Basant, Deptt. of Sanskrit, Univ. of Rajasthan, Jaipur. C-30
Jetly, Dr. J.S., Director, Instt, of Indology, Dwarka (Saurashtra). PR-26
Jaitly, Dr. R.S., L-5A Univ. Campus, Jaipur-4. C-31
Jaitly, Ranjana, L-5A, Univ. Campus, Jaipur-4. V-25
Jambunathan, M.R., Radhaniwas, 1st Road, Khara, Bombay-52. V-26,
Janaki, Dr. S.S., 82-A, Kutchery Road, Madras-4. C-32
Jani, Dr. A.N., Jamkhana Pole, Sultanpur, Deptt. of Sanskrit, M.S. University, Baroda. C-33
Jha Adyacharan, Rajkiya Sans. College, Patna-4. PP-54

Jha, Anand, Head of Sanskrit Deptt., Lucknow Univ., Lucknow. C-110, PP-10
Jha, Dr. Kishorenath, Research Officer, Ganganath Jha Kendriya Sanskrit Vidyapeeth, Allahabad-2. PR-28
Jha, Shri Krishnakumar, Hasingar, P.O. Kharka, Muzzaffarpur. PR-27
Jha, Shobhanand, Dwarkadhish Sanskrit Vidyapith & Bhartiya Sanshodhan Mandir, Dwarka, Distt. Jamnagar. PP-11
Jha, Dr. Sukheshwar, Flat No. 7, Teacher's Hostel, Ashananda Puri, Bhagalpur-2. V-27
Jha, Shri Umaraman, Res. Asstt., Kendriya Sanskrit Vidyapeeth, Tirupati. PR-29
Jha, Vashishta Narayan, Sub-Editor, Dictionary Deptt., Deccan College, Poona-6. V-28
Jog, Shri K.P., Centre of Advance Study in Sanskrit, Poona University, Poona-7. C-34, K-25, V-29
Jois, K. Krishna, Prof. Vednath, Shankara Sanskrit College, Shankara Mutt, Buildings Bangalore-4. PP-19
Joarder Devadas, 1/39/1, Vijaygarh, Calcutta-32. K-9
Joshi, Dr. Dattatraya Ganesh, 4331 Nawathe Wada, Gujar Galli, Ahmednagar. C-35
Joshi, Shri Ishanarayan, 23, Lakherpura, Chowk, Bhopal. M-7
Jivanyaya Tirth, Ex-principal, Bhatpara Sanskrit College, Bhatapara. PP-12
Joshi, Kamlakant, Supdt., Jiwaji Observatory, Ujjain. T-8
Joshi, Dr. K.R., Lecturer, 12-Vidya Nagari, Umred Road, Nagpur. PP-13
Joshi, Maheshwar Shastri, Lecturer of Sanskrit, Karnatak College, Dharwar. V-76
Joshi, Prof. M.V., 20, Kothari Nagar Society, Surendranagar (Gujarat). PR-30
Joshi, Natwarlal, Vice-Principal, S.R.B. Sanskrit College, Lachhmangarh, Distt., Sikar, Rajasthan. K-26
Joshi, Sitaram Rangnath, Medical Officer, Z. P. Dispensary Jivram Bhawan, Gandhi Road, Nasik Road. T-23
Joshi, V.L., 1360, Sadashiv Peth, Bekewada, Poona-30. IL-10, V-30
Joshi, Venktesh Shastri, 1360 Sadashiv, Poona-30. PP-14, PP-15

Kaiyer, Dr. S.A. Haider, Lecturer, Arabic & Persian Research Institute, Patna-6. IS-4, AP-15
Kaliya, Ashokkumar, C42/59, R.R. Vajpayi Marg, Narhi, Lucknow. K-27, PR-31
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Shastri, Mularaja, Koocha Nagpalam Uppar Bazar, Jammu. PP-37
Shastri, Narahari, Raghav Nivas Manasa Distt. Mandsaur. PP-38
Shastri, Nemichand, Bhola Bhavan, 1 Mahajan tola, Arrah (Bihar) PJ-29
Shastri, Dr. Prabhakar, 230, Civil Lanes, Kota. C-85
Shastri, Girishchandra, Head, Sanskrit Dept., Arts & Commerce College, Keshod, Distt. Jamagada. (Jam Jodhpur) K-18
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Shastri, Ramkrishna Siddheshvar. Indore PP-62
Shastri, Dr. V.R., F-2/7, University Qrts., Ujjain. T-28
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Shastri, Sudhakar, 2, Rasmandal, Dhar (M.P.) PP-41
Shastri, Upendra Saran, Principal, Govt. Sanskrit Uchcha Vidyalaya, Ujjain. PP-42
Shastri, Vidyanidhi, Prof. Gurukul Vidyapitha, Shainswas Kalan (Rohtak). PP-43
Shastri, Dr. V.R., F-2/7 University Qrts Ujjain. T-28, T-29
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Singhai, Champalal, C/o. Shri Rajulal Motilal Jain, Ashoknagar. PJ-40
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Somayaji, Arc, Tirupati PP-65
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Poona-30. PB-24 PB-25,
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Tripathi, Sundarlal National Library, Belveder, Calcutta-27 (Jagdalpur). H-34, C-99,. K-19
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